CENTRAL AMERICA:
A NEW VIETNAM?

Folio

KPFK 90.7 FM

August 1981

LAEMMLE THEATRES

"A GRAND MASTERPIECE.

A WORK OF SUPREME ART." —ARCHER WINSTEN, New York POST

"'OBLOMOV' IS BEAUTIFULLY WROUGHT, DEEPLY MOVING AND HIGHLY WITTY ... brilliantly directed by Nikita Mikhalkov —as remarkably as Roman Polanski's 'TESS'. NO SERIOUS LOVER OF FILM WILL DARE MISS IT."
—BERNARD DREW, GANNETT Newspapers

"'OBLOMOV' IS AN EXTRAORDINARY MOTION PICTURE, UNBELIEVABLY BEAUTIFUL, GRIPPING AND GLORIOUS ... A WORK OF ART!"
—NORMA MCLAIN STOOP, After Dark

★★★★ (HIGHEST RATING)

"MIKHALKOV'S MASTERY AS A FILMMAKER IS TRIUMPHANT. ... Is a treat for eyes and mind alike."
—RICHARD FREEDMAN, NEWHOUSE Newspapers

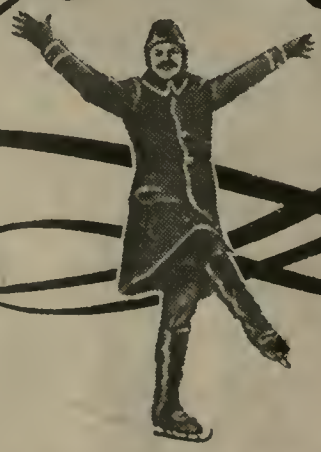
"RADIANT AND DREAMLIKE"
—JANET MASLIN, New York Times

"SLEEPER OF THE YEAR! A tender and sensuous elegy."
—DAVID DENBY, New York Magazine

"DON'T MISS 'OBLOMOV'... a masterwork that stands above any film this year."
—Stephen Schaefer, US Magazine

CANNES JURY PRIZE

Oblomov



A New Film by

NIKITA MIKHALKOV

Director of 'SLAVE OF LOVE'

'OBLOMOV' *An IFEX Film Release © 1981*

In Russian
with English subtitles

L.A. Premiere

COMING NEXT

A LAEMMLE THEATRE
ROYAL THEATRE
11523 Santa Monica Blvd.
West Los Angeles, CA 90025
477-5582

Folio

KPFK 90.7-fm

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This column is a tribute to two of KPFK's important staff members, neither of whom is a familiar voice on the air, and both of whom will have left the station by the time you read this. Anita Styles, KPFK's assistant manager for the past two years, and Beverly Zeller, our business manager for the past three years, will both continue as supporters and friends of KPFK. They will be missed for their dedication and for their efforts to bring to the behind-the-scenes activity at the station a rationality and order which is so necessary to support the disorder and creativity that goes on in the programming part of the station.

Anita Styles came to KPFK from Washington, D.C., where she had worked for the Corporation for Public Broadcasting and the Labor Department. Los Angeles and Pacifica radio was a whole new experience for her. During these two years the idealism of KPFK and the listeners who support us has imbued her with a strength to battle through difficult times of computer collapse, in which her humor and stability would be tested by hundreds of anxious, sometimes angry and impatient subscribers who were getting their records messed up by our new system. In spite of this, Anita managed to construct an island of sane organization and efficient service for subscribers who are the recipients of Film Club membership, and premiums. In addition to the development of these systems and those which make all of the information get to the right place, Anita has headed up KPFK's promotional activities. Always hampered by the lack of money for promotion, she has used her energy to create free promotion for the station. Anita Styles has put many of us in touch with a part of the world which had not been taken sufficiently into account, and has contributed that sense of organization and idealism which will not be forgotten. We hope that we can build upon it a stronger promotional effort and a stronger base of subscribers.

Beverly Zeller came to KPFK promising that no task was too difficult, no work too unglamorous to be done. While we know that most people come to KPFK because of their idealism, those who get to prove it are the people like Anita and Beverly who remained largely unknown to the wider public.

Enough cannot be said about Beverly's ability and accomplishments in bringing a chaotic, ill-planned, inaccurate financial system in accord with the best accounting practices. KPFK's records are easily used, accurate, and meaningful for our planning efforts for the future.

Her job has seen the period of constant battles to keep the doors open, to fend off each and every creditor, and to fund money where there was none, to the relatively stable poverty that characterizes our current situation. The challenge of making it work in a professional and regular fashion was one which Beverly met. The need for people to document expenditures and follow planned procedures for spending and budgeting has been well ingrained in KPFK staffers because of Beverly's consistent demand that such was the price of living near the financial edge and still be responsible. I am proud that KPFK's records are clear and accurate, and Beverly gets the credit.

On behalf of the staff I thank both Anita and Beverly for enduring the difficult times and wish them both good fortune, and hope that they will stay close to us as they enlarge their careers.

Anita Styles *photo credit: Townes*

ANITA STYLES & BEVERLY ZELLER
by Jim Berland

At the Mike

Week at a Glance

	S	M	T	W	T	F	S
6a	Gospel Caravan	Sunrise Concert	Sunrise Concert	Sunrise Concert	Sunrise Concert	Sunrise Concert	Morning of the World
7							Music of South Asia
8							Nixon Tapes
9	Bio-Cosmology Jack Gariss	This Morning (news, features, articles. calendar)	This Morning	This Morning	This Morning	This Morning	½ Way Down the Stairs
10		Folkdance with Mario	Folkscene / Larmans	Folkdance with Mario	Folkscene / Larmans	Independent Music	Social Movements/ From This Point Forward
11	Dorothy Healey	Morning Reading	Morning Reading	Morning Reading	Morning Reading	Morning Reading	
		P.A.O.T.	P.A.O.T.	P.A.O.T.	P.A.O.T.	P.A.O.T.	Folk Music
12p	Many Worlds of Music	Noon Concert: Music of the Americas	Noon Concert: At the Keyboard Leonid Hambro	Noon Concert Malloch	Noon Concert: Chapel, Court & Countryside	Noon Concert: Soundboard	
1	Sunday Opera						The Car Show
2		Alan Watts	Afternoon Air	Afternoon Air	Afternoon Air	Afternoon Air	Ballads, Banjos & Bluegrass
3		Afternoon Air					We Call It Music

4							Jazz Omnibus
5	Beyond the Fragments						
6	News	The Evening News	The Evening News	The Evening News	The Evening News	The Evening News	News
	Science Connection	Ch. Morgan		Ch. Morgan		open journal	Cultural Affairs
7	Preaching the Blues	Open Journal	Open Journal	International Journal	Open Journal	The Health Department	
			Help Is on the Way	Up from the Ash Grove	En Foque		
8		Labor Scene			L.A. in Focus	Le Jazz Hot & Cool	William Malloch Programme
	Gay Radio Collective (1st: Lesbian Sis)	Family Tree	Tuesday Evening Evening Concert				
9		Chapel, Court, & Countryside		Drama	Boston Symphony		
10	Folkscene / The Larmans			The Big Broadcast		Hour 25	Imaginary Landscape
		In Fidelity	Music of South Asia				
11					Janus Co.		
		Late News	Late News	Late News	Late News		
12a	Smoke Rings	Something's Happening!	Something's Happening!	Something's Happening!	Something's Happening!	Straight, No Chaser	The Marriage of Heaven & Hell
1							
2						Listen to this Space . . .	2 O'Clock Rock
3							
4							
5							

Slim Connelly Tribute

Philip (Slim) Connelly was Mr. CIO from 1938 to 1948 as the first State President of the Congress of Industrial Organizations and the first executive secretary of the CIO Council in Los Angeles. As a member of the National Executive Committee of the American Newspaper Guild and President of the L.A. Guild Chapter, Connelly had played a major role in the important Guild strikes of the middle '30s, including a victorious one against the Hollywood Citizen-News. Dorothy Healey and Sam Kushner have organized a tribute to Slim Connelly to be heard on August 6 at 11:00 am. Among the voices you will hear recalling those seminal days of the development of a vigorous and militant labor movement in California will be: Len De Caux, Vern Partlow, Delfine Murphy Smith, Jim Dougherty, Gene Bradford, Charles Morgan, Ben Margolis, and Harry Bridges. Tune in for a glimpse of the history and roots of labor radicalism in California and a warm rememberance of one of the key figures in its development.

Nicaragua› KPFK/KCET

KPFK will simulcast a one hour special, *Nicaragua—These Same Hands,* with KCET Channel 28 on Thursday, August 6 at 10:30 pm. The program focuses on the revolution that toppled the Somoza dictatorship and brought the socialist Sandinista movement to power in Nicaragua. KPFK will carry the soundtrack in Spanish; English subtitles will be televised on Channel 28. The film, shot in 1979, examines the new Nicaragua, with a special focus on the priest/poet Ernesto Cardenal, and includes interviews with Tomas Borje, minister of the interior, and Walter Ferreti and Eden Pastora of the Sandinista Army. In addition, the film features two popular singing groups performing folk songs about the revolution and its heroes, Augusto Cesar Sandino and Carlos Fonseca. You'll hear interviews with the people of Nicaragua, including youths who talk about their reasons for risking their lives in the struggle. With the revolution over and the new government in control, the people discuss their hopes for the future. They foresee better years ahead for workers, a better education for their children, and human and economic rights for all.

On Central America

Join us for five days of special programming August 10-14, 4:00 pm til 9:00 pm, with a half-hour news break at 6:00. In late May and early June, a group of 20 KPFK listeners spent 10 days in Nicaragua meeting with every sector of that country's new revolutionary society. You will hear the programs produced out of those encounters; programs that will give you a portrait of the new forms of social, political, and cultural relationships being built after two years of revolution. You will hear the leaders of the Frente Sandinista, the poet Ernesto Cardenal, trade union leaders, women leaders, the youth who fought in the revolution, and also the voices of counter-revolution. And as a special treat, a one-hour meeting with "our man in Managua," the American ambassador to Nicaragua. On Wednesday, August 12, our programming will include a 3-hour live festival of solidarity in our Studio Z; you are invited to attend. Our final day of programming, entitled *Nicaragua Yesterday, El Salvador Today, Guatemala Tomorrow*, will branch out to cover the rest of Central America. You will hear directly from the Salvedorean refugees in Honduras, the El Salvador Human Rights Commission, the murdered nuns in El Salvador, and the peasants of Guatemala. Don't miss this programming of historic importance.

Gospel Benefit

KPFK, with the Blackwell Academy, will present a joint benefit Gospel Music concert on August 20 featuring Little Richard and others (see back cover for further details). Some of August's programming will focus on the many dimensions of this extraordinary concert and the issues it raises concerning Black artists and the entertainment industry, the work of the Blackwell Academy, and the history of R&B. Special programs include:

—A panel discussion on the 18th, 4 pm, with Johnny Otis, Bumps Blackwell, Gertrude Gibson, Ron Pelletier on What Happened to Black Rock and Roll in the 1950s?

—Little Richard LIVE on KPFK, the 19th, 7:30 pm on *Up From the Ash Grove* with Bumps Blackwell, Mike Ochs, Ed Pearl.

—Johnny Otis will be Ron Pelletier's guest on *Jazz Omnibus* Saturday, the 8th, at 4 pm. Ron will interview H.B. Barnum the following Saturday, same time.

—Prince Dixon, who will be performing at the benefit, will host Bessie Griffin on Sunday the 9th, 6 am on *Gospel Caravan*, and The Cavaliers on the 16th, 6 am.

—Mary Aldin will feature interviews with The Chambers Bros., Bessie Griffin, Johnny Otis on *Preaching the Blues* Aug. 2, 9, and 16 at 7 pm.

—Jeannie Pool and Jim Berland will interview Bumps Blackwell and students about the Blackwell Academy of the Performing Arts on the 19th, 2:30, *Afternoon Air*.

—Aug. 19, *Feminist Magazine* with Helene Rosenbluth and Jeannie Pool, will feature music of Black Women Gospel Singers and interviews.

So tune in, and come to the KPFK-Blackwell Academy Benefit Concert on August 20. See you there!

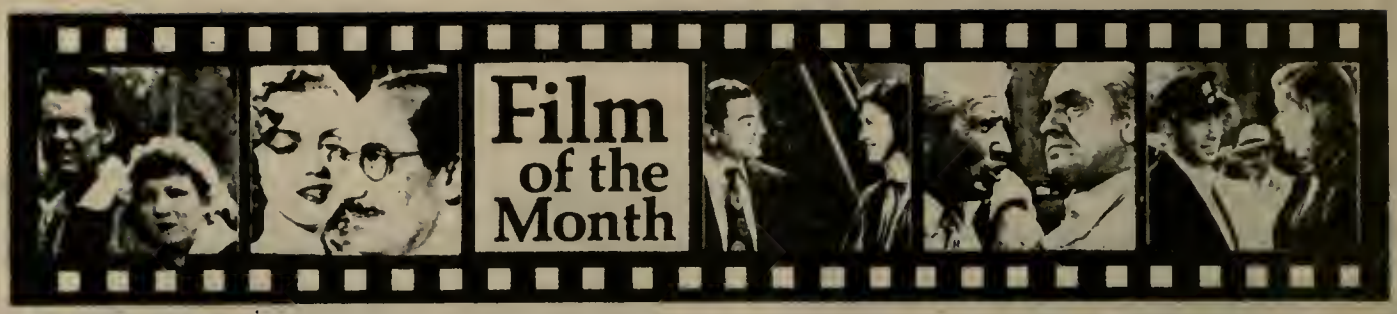
PCP Discussion

Independent producer Don Allen will bring us a docudrama on the use and effects of the drug PCP on August 17 at 7:00 pm. The program will be followed by a panel discussion hosted by Jim Berland. We will look beyond simple solutions and moralistic attitudes for the root causes of PCP use, and the so-far limited success in fighting it. The program will present the basic chemical facts about PCP, as discovered by one of its primary researchers; ideas about why abusers take drugs, by an ex-PCP user, and a survey of the uncontrolled manner in which the drug is manufactured. We then follow the activities of a PCP pusher as he sells first to a young teenager, and then to an adult who uses the drug to escape the stresses of his life. As the story, based on police records of an actual event, moves toward its climax, pointed remarks by the researcher and the ex-user help listeners understand why this drug is not for experimenting by anyone. Participants will include Dr. Jeffrey Wilkins, MD, research scientist and professor; Robert Snyder, chairman of the L.A. County Drug Abuse Commission; Burkley Burrell, ex-PCP user, drug counsellor; Jerold McFadden, director, Castle Drug Abuse Program.

Live Jazz Hot & Cool

"Crystalline four-part harmonies over a solid framework."

That's how *Music Connection* described Pacific Jazz & Electric, special guests on *Le Jazz Hot & Cool* on Friday, August 28, 8:00 pm. Pacific Jazz & Electric is composed of vocalists Steve Landau, Emilie Diehl, Don Sisting, Greg Wilburn; Gary Pratt on Fender Bass; and Joe Greco on percussion. The music they play and sing spans half a century of some of the best in vocalized jazz, with a repertoire of such diversity as to include Duke Ellington's "Sophisticated Lady" and Paul Simon's "Punky's Dilemma." Besides standards, this group offers some up-tempo and moody originals that are sure to be remembered in the future. Together since 1979, P.J. & E. has delighted audiences at clubs all over Southern California, and now make their radio debut with a live concert at KPFK's Studio Z. You're invited to attend this free event by making reservations during regular business hours at 213/877-2711 or 984-2711. An evening of jazz-vocal magic —August 28, 8:00 to 10:00 pm. John Breckow hosts.



Inability to Confirm August Film Selections.

Unfortunately, *Folio* deadline time has once again beaten us to the punch, leaving us without solid information about our next film(s). Please keep listening to the air for announcements.

Reservations.

Unless otherwise noted, announcements will air for the week prior to film showings, reminding you of the date for phoning in your reservations for that screening. Normally, it is the Thursday before the screening, from 6:00 pm to 9:00 pm, over 213/985-5735.

Film Club Card.

You are always required to have your Film Club Card in hand when you call for reservations, and when you arrive at the theater for admission. Thanks for your cooperation.

Post Cards.

If you'd like written notification about those features NOT printed in the *Folio,* send in a bundle of self-addressed regulation post cards (with 12 cent postage on each one), and we'll send you information each time about upcoming films.

Report to the Listener

If you listen to KPFK you know that there has been a great deal of discussion about recent program changes. While not dealing with all issues, this should serve to clarify questions of purpose, communication, and scheduling. First, I must apologize for not including more information about programming changes in past *Folios*, although there have been occasional notes in this column.

We are currently examining all of KPFK's programming in the context of what is offered by commerical and other public radio stations, and in comparison to the obligations of the Pacifica Charter (printed in last month's *Folio*). This does not mean that we are reducing music time, increasing news time, becoming more political or less political. We are thinking, talking, and experimenting. We take very seriously listener response, but ultimately KPFK programming staff must make judgments about priorities based on our evaluation of community needs. In a way this is a new process. For much of its history, KPFK's air has reflected the sensibilities of those who had easy access to the front door. This left us with under-representation of Third World and minority programers. It has been our goal to change this. Our progress has been slow, but the pace is increasing. This is reflected in greater diversity in music, news, and public affairs programming. This summer we are attempting to do the same in cultural affairs.

In this venture we do not intend to pit music vs. talk, or culture vs. politics. We hope to develop a format which is more flexible, less predictable, in which the fruitful differences between perspectives becomes the basis of common projects.We are committed to live performance programming, to playing recorded music that is not played elsewhere, to diversity in music which includes our current commitments to jazz, classical, early music, new music, folk, blues, New Wave, and international classical and folk.

In news and public affairs we expect to reflect greater diversity in subject matter, personnel, and perspective, including libertarian, anarchist, Marxist, and traditional liberal and conservative views.

We believe in the need for love and entertainment, for joy and hope; and while we are serious about our commitment, we must believe that it includes the right to laugh, particularly at ourselves. I forsee a process of 6–9 months of discussion and evaluation. In the past 4 months we have made some mistakes and hope that we can learn from them.

We believe we have solved the problem of how to move public affairs into Saturday morning in a way which will meet everyone's needs—including John Davis' loyal and enthusiastic audience. As of September John Davis will return to our Saturday programming for two hours each week. Look for Tom Nixon at a new time, and the addition of Nawana Davis with *Music Black and White*. Be sure to check the September *Folio* for scheduling details.

Regarding Lowell Ponte: Lowell was invited to meet with the programming staff to discuss his future on the air. Lowell has asked for that meeting to be postponed til late September. We have agreed, and thus it stands until then.

About Carlos Hagen: our intention was to discuss with Carlos criticism of his programming, and to explore with him a different way of scheduling his programs. Our communication was inappropriately formal given his long relationship with Pacifica, but there are some serious questions to be examined, and we have invited Carlos to meet with us to discuss them. It was not our intention to remove him from KPFK's air.

Eclectica was cancelled at Roy's request. We regret our error in not printing Roy's farewell statement in the *Folio*.

We welcome your input, even in anger, but we treasure the loving criticism most when offered with the faith that we hear from you.
The solution will always be an imperfect one; there are too many needs to be served, and not enough air time.

We are all united by our desire to keep the station thriving as a resource for people to pursue the noble and challenging purposes of the Pacifica Charter. I invite your support and consultation.

Sincerely,

Jim Berland
General Manager

Sour Apple Tree

Last month I described cultural nationalism as an understandable defensive response to cultural imperialism. Cultural nationalism has been an important part of the experience of millions of minority groups in America. The question remains—how long can we live with it? How do nationalisms of every kind affect the possibilities for organizing in social movements? In the article which follows, I take a close look at how cultural nationalism has prevented Harold Cruse from developing a coherent theoretical approach to the problem of class and race (or ethnicity); and how, therefore, Cruse serves the interests of the dominant culture by intensifying the already existent divisions between blacks and Jews. The Cruse book under discussion was very influential during the late '60s, though it was roundly condemned as anti-Semitic by black and white critics alike. Currently, it is enjoying an alarming revival in popularity. I offer my analysis here and solicit your comments, criticisms, and objections to my essay.

Clare Spark
Program Director

Harold Cruse's Philippic: An Iconographic Analysis of "Class" and "Ethnicity in *The Crisis of the Negro Intellectual from Its Origins to the Present* (Morrow paperback 1967)

This Jewification of our cultural life is destroying our offspring.
—Adolph Hitler, quoted in Wilhelm Reich, *Mass Psychology of Fascism*

We were the first Fascists. We had disciplined men, women, and children in training for the liberation of Africa. The black masses saw that in this extreme nationalism lay their only hope and readily supported it. Mussolini copied Fascism from me but the Negro reactionaries sabotaged it.
—Marcus Garvey, quoted in E. David Cronon, *Black Moses*

The Negro radical leftwing leadership of Harlem had always showed a snobbish and intolerant attitude towards the type of stage fare featured weekly at the Apollo. The "cultural" tastes of the masses never sullied the aesthetic sensibilities of the Communist elite.
—Harold Cruse, *The Crisis of the Negro Intellectual*

The special function of the Negro intellectual is a cultural one. He should take to the rostrum and assail the stultifying blight of the commercially depraved white middle-class who has poisoned the structural roots of the American ethos and transformed the American people into a nation of intellectual dolts. He should explain the economic and institutional causes of this American cultural depravity. He should tell black America how and why Negroes are trapped in this cultural degeneracy, and how it has dehumanized their essential identity, squeezed the lifeblood of their inherited cultural ingredients *out of them, and then relegated them to the cultural slums. They should tell this brainwashed white America, this "nation of sheep," this overfed, overdeveloped, overprivileged (but culturally pauperized) federation of unassimilated European remnants that their days of grace are numbered. This motley, supercilious collection of refugees from "Fatherland" poverty worships daily, and only, at the altar of white Anglo-Saxon Protestant superiority. Notwithstanding their alleged vows to contribute to the fashioning of an American nation worthy of the high esteem of the rest of the world, so far they have reneged. The job has hardly begun. America is an unfinished nation—the product of a badly-bungled process of inter-group cultural fusion. America is a nation that lies to itself about who and what it is. It is a nation of minorities ruled by a minority of one—it thinks and acts as if it were a nation of white Anglo-Saxon Protestants. This white Anglo-Saxon ideal, this lofty dream of a minority at the summit of its economic and political power and the height of its historical self-delusions, has led this nation to the brink of self-destruction. And on its way, it has effectively dissuaded, crippled and smothered the cultivation of a democratic cultural pluralism in America.*
—Ibid., *emphases added*

Oh how valiantly I seek to drive out of others' hearts what's clinched so fast in mine!
—*Ahab*

This is a bad time for emotions.
—*Fassbinder*

Cultural nationalism[1] looks like a nifty ideology for the mangement of conflict. Inherently sectarian, it simultaneously perpetuates and intensifies pre-existing divisions while, in the words of a World War II study cited by Richard Polenberg, providing a harmless outlet for tensions and conflicts—without rejecting American nationality.[2] Projects which celebrate the (more or less glorious) distinctive cultural contributions of racial minorities and ethnic groups (and now women) are now more readily funded by government and industry. Community demands for integrated history are met with segregated responses: museum exhibitions of black art, women's art; university programs of black studies, women's studies. And the responsiveness of the museum or university to community demands proves that there is a fair-minded pluralist society which occasionally rewards the superior talent which occasionally surfaces in stigmatized groups. There are plenty of tokens willing to curate the exhibitions, teach the courses, play the game.[3] The rules are simple: Demands from below can be assimilated as long as class conflict is obscured by the mystical notions of race, ethnicity and gender, i.e., race, ethnicity, and gender supercede class as a determinant of behavior by suffusing historical actors with a *je ne sais quoi* of negritude, eternal femininity, Jewishness, etc. Cultural nationalism is the radical chic of the petit-bourgeois intellectual, a person on the make. It is not meant to advance revolutionary activity (by showing, for instance, how racial, ethnic and gender divisions serve class interests) but to mobilize support from below—support to advance particular careers. To the extent that minorities and women have been taken in by a progressive veneer, the effect of cultural nationalism on the capacity of the Left to organize has been baleful, perhaps devastating.

continued on page 31.

An Open Letter to Alexander Haig

In late May and early June, a group of KPFK listeners and supporters participated in a ten-day tour of Nicaragua. While they were there, the Washington Post, *quoting "U.S. Intelligence sources," published a story on the possible arrival of Soviet tanks in Nicaragua. At no time did the article confirm the existence of those tanks, but the next day Secretary of State Alexander Haig told reporters that in his opinion, Nicaragua was becoming a threat to the rest of Central America. Angered by these statements and by seeing the economic repercussions of the termination of U.S. assistance to Nicaragua ordered in April, the group of KPFK listeners wrote an open letter of protest to Secretary Haig. The letter was mailed to the secretary in Washington and was also published on the front page of two of the three daily newspapers in Nicaragua. The following is the text of that letter:*

Managua, June 6, 1981

Open Letter to Secretary of State Alexander Haig

We, the undersigned U.S. citizens, came to Nicaragua to determine for ourselves the validity of current U.S. policies in Central America. After ten days of intense interaction with all sectors of Nicaraguan society, we have reached the following conclusions that we feel necessary to transmit to you, the American people and the Nicaraguan people:

1. While visiting Nicaragua we learned of the renewed U.S. accusations against Nicaragua, specifically the State Department charge that this country is becoming a threat to the rest of Central America. However, it is clear to us that open American military, economic, and political support for the military dictatorships of El Salvador, Guatemala, and Honduras, demonstrate that the real threat to the physical well-being and social welfare of the Central American people emanates from Washington, not Managua.

2. Given, therefore, this American support for repressive and internationally discredited regimes, we, unlike you, General Haig, see a genuine need on the part of Nicaragua to strengthen its defensive armed forces. Most of the Nicaraguans we have encountered have expressed fears of either a direct U.S. military intervention in the region, or of a U.S. sponsored invasion of Nicaragua by the three dictatorial regimes to the north sponsored by the U.S.

The Nicaraguan people have also expressed anxieties in regard to the numerous concentrations of former members of Dictator Somoza's national guard in Honduras, as well as the presence of Somocistas in Florida who, according to many reports, are being given military instruction.

3. Our observation is that Nicaraguan men and women are voluntarily forming democratic militias because they cherish their revolution after experiencing 45 years of repression and dictatorship.

While this revolution offers the potential for a decent and dignified life for all the people of Nicaragua, the U.S. saw fit to pour hundreds of millions of dollars into the Somoza Dynasty that denied even the most basic necessities of life and liberty.

We have witnessed that in Nicaragua today there exists the most complete freedom of expression, religions, and political thought.

On the ruins left behind by Somoza, a dictatorship which was supported to the last moment by the *U.S. State Department*, the Nicaraguan people are building a new society that had already tripled the enrollment in schools, has made significant attempts to eliminate illiteracy, and has begun the construction of new schools, hospitals, and day care centers. More important, however, General Haig, the Nicaraguans are developing a new model of human relationships that encourage individuals to achieve peace and social progress through mutal respect and cooperation, rather than fomenting relationships based on greed, exploitation, and discrimination.

4. General Haig, we have met those people, who you prefer to see as "international terrorists." They are young people, mothers, clergymen, farmers, factory workers, and business people. What hypocrisy for the U.S. government to terminate assistance to this deserving and admirable people, while the same U.S. government defends and finances the ugliest regimes in the hemisphere.

Where is the outcry of U.S. government protest against the state terrorism in El Salvador, that has taken 15,000 lives over the past year, in Guatemala 15,000, and in Chile 15,000 lives since the CIA-supported coup of 1973? And further, the thousands of people who have disappeared at the hands of American-supported dictatorships in Argentina, Bolivia, and Uruguay?

We suggest, General Haig, that if you wish to identify the real international terrorists, that you would do well to look inside the government offices of San Salvador, Guatemala, Tegucigalpa, Buenos Aires, Santiago, Montevideo, and La Paz, as well as into their sources of support in Washington, D.C. and in the CIA headquarters in Langley, Virginia.

5. We reject, General Haig, any attempt on your part to define U.S. government policy on Latin America as having anything in common with the genuine interests of the American people. The Nicaraguan people constantly distinguish between the American people and the government that operates in its name. We, as American citizens, take this opportunity to disassociate ourselves from your perversion of American ideals.

William Bidner, retired educational administrator
Molly Bosted, artist
Donald Bray, university professor
Laura Bray, student
Margorie Bray, university professor
Linda Clark, student
Marc Cooper, journalist
Dan Giamario, teacher
Steve Hollman, writer
Jeff Hulbert, electronic consultant
James A. Hunt, retired businessman
Beatrice Katz, businesswoman
Mark Macaulay, technician
Karyn Mazo, educator
Milly St. Charles, actress
Jacob Sokoloff, U.S. government employee
Bea Stadler, retired social worker

1 Saturday

6:00 **Morning of the World.** Lois Vierk hosts a program of international music.
7:30 **The Music of South Asia.** Harihar Rao hosts.
8:30 **The Nixon Tapes.** No relation! Tom presents some music that you may very well have or haven't heard before, based on a theme.
9:30 **Halfway Down the Stairs.** Share story and song with Uncle Ruthie Buell.
10:30 **Workers' Health and Safety.** The Los Angeles Committee on Occupational Safety and Health (L.A.C.O.S.H.) will provide a physician or industrial hygeniest to take listener phone calls about their health problems which may be connected with the workplace. This month, Dr. Paul Papanek provides an overview of worker health and safety, and takes your calls.
11:30 **Folk Music.**
12:25 **Weekend Calendar.**
12:30 **The Car Show.** Len Frank and John Retsek with guests, advice, and open phones.
2:00 **Ballads, Banjos, & Bluegrass.** Tom Sauber hosts.
3:00 **We Call It Music.** Musical nostalgia with Jim Seeley.
4:00 **Jazz Omnibus.** Ron Pelletier with all varieties.
6:00 **The Saturday News.**
6:30 **On Film:** Dean Cohen.
6:45 **Onstage:** Lawrence Christon.
7:00 **The American Mercury.** A journal of popular culture, examining H.L. Mencken's dictum, "Nobody ever went broke underestimating the taste or intelligence of the American public." Produced by Mike Hodel.
8:00 **William Malloch Programme.** A musical (mostly classical) treasure hunt conducted by critic, composer, and a member of the Music Panel of the California Arts Council.
10:00 **Imaginary Landscape.** Portrait of Toru Takemitsu. Japan's foremost composer talks with Carl Stone (America's fivemost composer). We hear Takemitsu's *Voyage*, for 3 biwa; *In an Autumn Garden*, for gagaku orchestra; and *Quatrain*, for Tashi and orchestra. Stereo.
12:00 **am The Marriage of Heaven and Hell.** Host Jimm Cushing with conversation, guests, poetry, eclectic music.
2:00 **am 2 O'Clock Rock.** Robert Francis joins Andrea 'Enthal as co-host of this series. By day he works at Sunnyside Memorial Park. Unusual qualifications to co-host a music program, you might ask? Not when the program is about underground rock.

2 Sunday

6:00 **Gospel Caravan.** Prince Dixon.
9:00 **Bio-Cosmology.** Jack Gariss explores a myriad of contemporary insights: the integration of bi-hemispheric consciousness and bio-rhythmical body states, the complementary concepts of a quantum physics of interpenetration, the extra-species communication with dolphins and primates, the moon perception of an island earth in a cosmic sea of blackness, the projection of an intergalactic intelligence network, the theoretical presence of black holes spiralling to elsewhere and elsewhen. The program will present an organic synthesis of the micro-sensitivity of science and the holistic perception of unitive consciousness.
11:00 **Dorothy Healey.** Marxist commentary, guests, open phones.
12:00 **Many Worlds of Music.** With Mario Casetta.
1:00 **The Sunday Opera.** Janacek: *Jenufa*. Soloists: Libuse Domaninska, Vilem Pribyl, Nadezda Kniplova, Ivo Zidek, Marie Mrazova. The Prague National Theatre Chorus and Orchestra is conducted by Bohumil Gregor. Angel SBL 3756. Fred Hyatt hosts.
5:00 **Beyond the Fragments.** Filling in for vacationing Carl Boggs, Jeannie Pool presents a series of programs on Latin and South American composers living in the United States.
6:00 **The Sunday News.**
6:30 **The Science Connection.** Steve and Vera Kilston host.
7:00 **Preaching the Blues.** Blues, black gospel and boogie woogie. The first half hour will be devoted to new releases and reissues; then, a survey of the music of those blues artists whose birthdays fall within the coming week: Mercy Dee Walton, Jimmy Witherspoon, and Robert Shaw. A calendar of live blues events at 8 pm, and occasional in-studio interviews. Hosted by Mary Aldin.
8:30 **Lesbian Sisters.**
9:30 **Folkscene.** A program of traditional and contemporary folk music, featuring live music, interviews with the performers, and the finest in recorded folk music from America, Canada, the British Isles, France, Australia, and New Zealand. Tentatively scheduled guest this evening is John Biggs. Howard and Roz Larman host.
12:00 **am Smoke Rings.** John Breckow with jazz.

3 Monday

6:00 **Sunrise Concert.** Carl Stone.
9:00 **This Morning.** News. Phyllis Bennis Commentary, Read All About It, Calendar with Terry Hodel.
10:00 **Folkdance with Mariol**
11:00 **The Morning Reading.** We have had a great many requests from listeners to replay Mario Casetta's reading of Erskine Childers' *Riddle of the Sands*, first broadcast in November, 1980. It is with great pleasure that we rebroadcast it this month.
11:30 **Public Affairs.** This week, a reading of E.P. Thompson's "Letter to America," which appeared in the January 1981 edition of *The Nation* magazine. The reader is Bill Lynch. E.P. Thompson, social historian, is the author of *The Making of the English Working Class*. He is also a leader of the European Nuclear Disarmament movement.
12:00 **Noon Concert: Music of the Americas.** John Wager-Schneider hosts.
2:00 **Alan Watts.** "Web of Life," part 2 of 4. The opening of our senses to the marvelous system of interconnections between the individual organism and the cosmos, which gives us the feeling of being literally one body

with the external world. From MEA, Box 303, Sausalito, CA 94965.

3:00 **The Afternoon Air.** First, news headlines with Marc Cooper; then, *Organic Gardening* with Will Kinney and Barbara Spark; Barbara Cady interviews authors of recent non-fiction on *Dealing*; Dr. Gary Richwald with *Body Politics*; and Terry Hodel with Calendar.

6:00 **The Evening News.**

6:45 **Comment:** Charles Morgan.

7:00 **Open Journal.**

8:00 **Labor Scene.** Sam Kushner.

8:30 **Family Tree.** Tonight, a documentary on Reagan's economic cutbacks and their effect on African-American senior citizens. Produced by Yaa Asantewa.

9:00 **Chapel, Court, and Countryside**

10:30 **In Fidelity.** On this first Monday of the month at a new time, KPFK's weekly program for audiophiles and music lovers continues its monthly "Beginners' Time," created to encourage non-audiophiles to ask what they persist in thinking of as those dumb questions. Open phones, after brief introductory material. Peter Sutheim hosts.

11:30 **The Late Night News.**

12:00 **am Something's Happening!** Alan Watts speaks on "The Web of Life" part 2. Then continuing with open night and open month. (See 2 pm listings for details. Roy of Hollywood hosts.

4 Tuesday

6:00 **Sunrise Concert.** Carl Stone.

9:00 **This Morning.** News, Charles Morgan Commentary (rebr.), Read All About It, Calendar with Terry Hodel.

10:00 **Folkscene.** Today featuring folk music from the British Isles. Howard and Roz Larman host.

11:00 **The Morning Reading.** Back by popular demand! Mario Casetta's reading of Erskine Childers' *The Riddle of the Sands.*

11:30 **Public Affairs.** We continue this week with a reading of E.P. Thompson's "Letter to America." Reader is Bill Lynch.

12:00 **Noon Concert: At the Keyboard,** with Leonid Hambro.

2:00 **The Afternoon Air.** Open time til 3:00 and news headlines with Marc Cooper; *American Indian Airwaves* with Liz Lloyd; then, an interview with Toni Morrison: Barbara Cady speaks to the distinuished black writer about her newest work, *Tar Baby*, and other "new" black women writers. Terry Hodel winds things up with the Calendar.

6:00 **The Evening News.**

6:45 **Open Journal.**

7:30 **Prescription for Survival.** The Physicians for Survival sit in as summer replacement for *Help Is on the Way*. The program whill examine the medical effects of nuclear weapons, nuclear power, and low-level radiation; also, the effects of the nuclear age upon consciousness in general. You will hear a round-up of nuclear news, debates, and listener call-ins from the medical community and general public. Tune in for another dose on Tuesday, August 25.

8:30 **Tuesday Evening Concert.** We continue with our series of special rebroadcasts of the New Music America Festival '81 held earlier this year in San Francisco. Tonight's concert features Davey Williams and LaDonna Smith (guitar and harp); Laurie Spiegel (harp, Apple computer); Jim Pomeroy (Texas punk); Peter Gena (Beethoven in Soho—pianos and bass guitar); and George Lewis (trombones).

10:30 **The Music of South Asia.** Harihar Rao hosts.

11:30 **The Late Night News.**

12:00 **am Something's Happening!** Roy of Hollywood presides.

THE MORNING READING
Erskine Childers' The Riddle of the Sands
Weekdays, 11:00 am

In 1903 Erskine Childers wrote a book that is difficult to categorize. It is not, strictly speaking, about espionage or the secret service, and yet these elements become obvious. It is not a book about the sea, and yet, in a sense, the sea, or at least certain portions of coastal and tidewater channels, are omnipresent and central to the "riddle." What it really is, is a novel of high adventure and suspense, uncanny in prophesying Hitler's Reich rather than the Kaiser's Fatherland, with which it is directly concerned.

Childers' own career is as romantic as the adventures of Davies and Carruthers. Born in 1870, his father was English, his mother Irish, but he considered himself "by birth, domicile and deliberate choice, an Irishman." He received a DSC in the British Royal Navy Air Service in World War I, and at the same time was running guns and ammunition from the continent to Dublin for the Irish Rebellion. After the war, as a Staff Captain in the Irish Republican Army, he was intercepted and executed by firing squad in Beggars Bush Barracks by the Irish Free State Army in 1922.

It was the enthusiasm of the influential writer and critic Christopher Morley that brought the novel back to print in 1940 (out of print since 1915); it has since enjoyed a number of reprints. The reading of the complete edition is by KPFK's Mario Casetta, and will continue through the month of August.

5 Wednesday

6:00 **Sunrise Concert.** Carl Stone.

9:00 **This Morning.** News, Commentary, Read All About It, Calendar with Terry Hodel.

10:00 **Folkdance with Mario!**

11:00 **The Morning Reading.** Brought back by popular demand, *The Riddle of the Sands*, Erskine Childers' novel of adventure and suspense. Reader is Mario Casetta.

11:30 **Public Affairs.** Continuing this week with a reading of social historian E.P. Thompson's "Letter to America," which originally appeared in the January '81 edition of *The Nation.* Reader is Bill Lynch.

12:00 **Noon Concert: The William Malloch Programme.** A musical (mostly classical) treasure hunt conducted by critic, composer, and member of the Music Panel of the California Arts Council.

2:00 **The Afternoon Air.** Ray Tatar opens things up with *Theater Beat*; open time til 3:00 and news headlines with Marc

Cooper; then, *KPFK-FM*: our Wednesday Feminist Magazine of news, features, and music, produced by Helene Rosenbluth. Finally, Terry Hodel with Calendar.

6:00 **The Evening News.**

6:45 **Comment:** Charles Morgan.

7:00 **International Journal.** Weekly news magazine with interviews, reports, and music covering the latest in world politics.

7:30 **Up from the Ash Grove.** With Ed Pearl.

9:00 **Folk-Say.** A potpourri of fairy tales, jokes, "tales told as true," and other forms of spoken arts in English. Producer-host Mike Hall takes phone calls from listeners.

10:00 **The Big Broadcast.** Bobb Lynes hosts.

11:30 **The Late Night News.**

12:00 **am Something's Happening!**

6 Thursday

6:00 **Sunrise Concert.** Carl Stone.

9:00 **This Morning.** News, Charles Morgan Commentary, Read All About It, Calendar with Terry Hodel.

10:00 **Folkscene.** Today's guest is Louis Killen, with music from the British Isles.

11:00 **The Morning Reading.** Continuing with Mario Casetta's reading of Erskine Childers' *Riddle of the Sands.*

11:30 **Public Affairs.** Reader Bill Lynch continues with historian E.P. Thompson's "Letter to America."

12:00 **Noon Concert: Chapel, Court, and Countryside.** A program by, for, and about the history of music: the recreation of the instruments, the research into the era, and the wonderful music which results. Joseph Spencer hosts.

2:00 **The Afternoon Air.** First, Paul Lion's *Media Rare*, followed by *Speaking of Seniors* with Grace Jacobs; then, Bob Pugsley with *Inside L.A.* continues to explore the public policy landscape of L.A.'s natural and man-made environments. At 5:00, Bobby Nelson and Shel Plotkin host *The Wizards*: Hiroshima Re-evaluated, with Irv Lyon, biochemist. Finally, Terry Hodel with Calendar.

6:00 **The Evening News.**

6:45 **Noticero Pacifica.** Treinta minutos de los acontecemientos mas importantes de la semana.

7:15 **Walking Tour of Hiroshima Peace Museum.**

7:45 **Hiroshima and Nagasaki:** The *Hibakusha* Speak Out. *Hibakusha,* the Japanese term for atomic bomb survivors, will be the focus of a panel discussion this evening with open phones. Thirty-six years after the bombing, the *hibakusha* are faced with the effects of radiation exposure, along with special psychological and financial needs. Panelists will include medical advisors and legal consultants. In addition, you'll hear personal accounts and experiences of several *hibakusha* themselves. Helene Rosenbluth and Kathy Harada host.

8:45 **Boston Symphony: Live in Concert. (Note special time!)** Peter Maxwell Davies: *Symphony No. 2* (commissioned by the BSO for their centenniel); Tchaikovsky: *Violin Concerto In D*, op. 35. Joseph Silverstein, violin. Seiji Ozawa conducts. William Pierce hosts. Stereo, Dolby. Program subject to change.

10:30 **Special KCET Simulcast: Nicaragua—These Same Hands.** This special program explores the revolution that toppled the Somoza dictatorship and brought the Sandinista movement to power. Produced in 1979, the documentary examines the new Nicaragua, with a special focus on the priest/poet Ernesto Cardenal, and includes interviews with Tomas Borje, minister of the interior, and Walter Ferreti and Eden Pastora of the Sandinista Army. You'll also hear revolutionary folk songs, as well as interviews with the people of Nicaragua, in which they discuss their commitment to the revolution, and hopes for the future. The program is simulcast on Channel 28. Our air will carry the sound track in Spanish; English subtitles on KCET.

11:30 **The Late Night News.**

12:00 **am Something's Happening!** Host is Roy of Hollywood.

Remembering Hiroshima: Thursday, 7:15 pm.

7 Friday

6:00 **Sunrise Concert.** Carl Stone.

9:00 **This Morning.** News, Blase Bonpane Commentary, Middle East in Focus, produced by Michel Bogopolsky and Sarah Mardell, and Calendar with Terry Hodel.

10:00 **Independent Music.** With Mario Casetta.

11:00 **The Morning Reading.** Erskine Childers' novel of adventure and suspense, *The Riddle of the Sands,* as read by Mario Casetta.

11:30 **Public Affairs.** Today we conclude Bill Lynch's reading of E.P. Thompson's "Letter to America," which appeared in the January 1981 edition of *The Nation.*

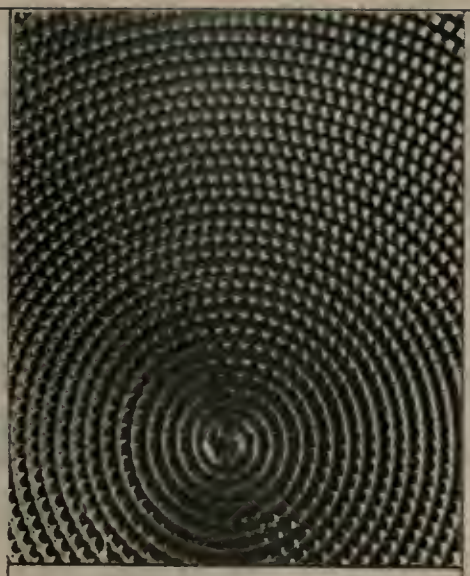
12:00 **Noon Concert: Soundboard.** Today, the music of Ernst Krenek. The composer talks to John Wager-Schneider about his relationship to the guitar in the last twenty years. Recordings of *Sestina, Quintina, Exercises of a Late Hour,* and *Suite* (1957) will be heard, and more.

2:00 **The Afternoon Air.** *Just a Minute: The World this Week.* Selected guests discuss international and national breaking stories in politics and culture; then, *Newswatch* with Marc Cooper and Clare Spark, in which listeners call in their analyses of how mass media are covering/covering up the news. At 5:00, *Media Watch* with Claudia Fonda-Bonardi. Terry Hodel with Calendar.

6:00 The Evening News.
6:30 Open Journal.
7:00 The Health Department. "Certain it is that the basis of knowing is perception, and a real understanding of perception, going beyond the naive receiving station concept, will enable us to understand more clearly the nature of man himself. It is in the act of miracle perception that contact is established with externality, that experience and growth become possible, and that meaning comes into being." That quote from educator Earl Kelley aptly introduces tonight's program, which will consider how the individual shapes perception and how perception shapes the individual. Produced by Al Huebner.
8:00 Le Jazz Hot & Cool. With host John Breckow.
10:00 Hour 25: Science Fiction. Mike Hodel and guests.
12:00 am Straight, No Chaser. Jay Green hosts.
2:00 am Keep Listening to this Space!

8 Saturday

6:00 Morning of the World. Hear music from around the world with Lois Vierk.
7:30 Music of South Asia. Harihar Rao hosts.
8:30 The Nixon Tapes. Tom dips into his eclectic collection of over 3,000 records for another show based on a theme.
9:30 Halfway Down the Stairs. Has three ingredients: Uncle Ruthie, fun, and you!
10:00 From This Point Forward. Theory and strategy for the '80s and beyond. Joel Gayman hosts.
11:30 Folk Music.
12:25 Weekend Calendar.
12:35 The Car Show. Get advice and answers to your questions from Len Frank and John Retsek.
2:00 Ballads, Banjos, & Bluegrass. With Tom Sauber.
3:00 We Call It Music. Jim Seeley hosts.
4:00 Jazz Omnibus. Ron Pelletier hosts.
6:00 The Saturday News.
6:30 The Well-Tempered Wreader. Jed Rasula.
7:00 Jean-Paul Curtay: "Lettrism and Body Poetry." Curtay, a leading member of the French Lettrist movement, has recently been concerned with utilizing the body as a musical instrument, discovering a wide range of hitherto unknown aspects of sound. He is the author of *La poesie lettriste* (Segher, Paris, 1974) and has performed his work extensively in France, Italy, England, and the U.S. Hosted and produced by Paul Vangelisti.
8:00 William Malloch Programme.
10:00 Imaginary Landscape. Spiral, a trio consisting of the brothers Cline (Alex and Nels) and Brian Horner, use guitars, recorders, synthesizers, and percussion to make their music, which involves both pre-composition and improvisation. Join us for a live concert in our Studio Z. Admission is free, but seating limited. Call 213/877-2711 during business hours for reservations. KPFK is located at 3729 Cahuenga Blvd. West in North Hollywood, just off the Lankershim exit of the Hollywood Freeway.
12:00 am The Marriage of Heaven and Hell. Jimm Cushing with a blend of conversation, music, poetry, and guests.
2:00 am 2 O'Clock Rock. A live concert on 2 O'Clock Rock? Maybe. This copy was written on June 12. At that time the possibility was being investigated. If it happens, underground record stores will have details.



Live concert featuring Spiral *Saturday, 10 pm on* Imaginary Landscape. *You're invited!*

9 Sunday

6:00 Gospel Caravan. Prince Dixon.
9:00 Bio-Cosmology. Jack Gariss.
11:00 Dorothy Healey. Marxist commentary, guests, open phones.
12:00 Many Worlds of Music. Mario Casetta.
1:00 The Sunday Opera. Rossini: *William Tell*. Soloists: Gabriel Bacquier, Montserrat Caballe, Nicolai Gedda, Kolos Kovacs, Mady Mesple, Jocelyne Taillon. The Ambrosian Opera Chorus and Royal Philharmonic Orchestra conducted by Lamberto Gardelli. Angel SEL 3793.
5:15 Beyond the Fragments. Filling in for vacationing Carl Boggs, Jeannie Pool presents a series of programs on Latin and South American composers living in the United States.
6:00 The Sunday News.
6:30 The Science Connection. Steve and Vera Kilston host.
7:00 Preaching the Blues. Blues, black gospel, and boogie woogie. Tonight, the music of Percy Mayfield, Son Seals, Jimmy McCracklin and Eddie Kirkland, among others. New releases and/or reissues if there are any, plus the blues calendar at 8. Mary Aldin hosts.
8:30 IMRU / Gay Radio Collective. News, features, calendar.
9:30 Folkscene. Traditional and contemporary folk music.
12:00 am Smoke Rings. Jay Green.

10 Monday

6:00 Sunrise Concert. Carl Stone.
9:00 This Morning. News, Phyllis Bennis Commentary, Read All About It, Calendar with Terry Hodel.
10:00 Folkdance with Mario!
11:00 The Morning Reading. Mario Casetta continues his reading of Erskine Childers' *The Riddle of the Sands*, a novel of suspense and adventure.
11:30 Public Affairs. Special rebroadcasts of the series *Shadows of the Nuclear Age*. Today, "Seven Minutes to Midnight," a lively and surprising introduction to how living with the threat of nuclear war has affected some prominent persons

in American culture: Stanley Kramer, Jane Fonda, Robert Jay Lifton, Denise Levertov, and others.

12:00 **Noon Concert: Music of the Americas.** Host is John Wager-Schneider.

2:00 **Alan Watts.** "Web of Life," part 3. Rebroadcast on *Something's Happening!* tonight.

3:00 **The Afternoon Air.** We open up with news headlines with Marc Cooper; then, *Health Improvement* with Dr. John Douglas and Barbara Spark. At 4 pm, we begin our special programming on Nicaragua and Central America with a look back at the victory of the Sandinista Revolution in July 1979. Pacifica reporter David Helvarg was in Mangua at the time of the victory, and upon his return, he and KPFK reporter Richard Mahler produced the documentary *Nicaragua's Revolution: A Reporter Remembers*. In this one-hour program you will hear the street fighting that led to victory and the voices of all the principal actors in this revolutionary drama, from Anastasio Somoza to the leaders of the Frente Sandinista de Liberacion Nacional (FSLN). Then, from 5-6 pm, live guests from Nicaragua will be in our studios. Names not available at *Folio* deadline. Terry Hodel with Calendar.

6:00 **The Evening News.**

6:45 **Comment:** Charles Morgan.

7:00 **Nicaragua: The Youngest Revolution.** We continue with our special programming. This evening you will be hearing from representatives of the Nicaraguan Labor movement. Lucio Jimenez, General Secretary of the Sandinista Workers' Federation (CST) and German Benavides of the Nicaraguan Peasants' Union (ATC) discuss the changes in the workers' movement over the last two years. You will also vist (aurally) a nationalized farm in Nicaragua during this program. In the final segment of this evening's program, we'll be hearing from the Nicaraguan Minister of Social Welfare, Edgar Parrales, who is also one of the four Catholic priests who participate in the highest levels of the Nicaraguan government.

9:00 **Chapel, Court, and Countryside.** Host Joseph Spencer shares his expertise on early music , its instruments, and performance practices.

Special programming on Nicaragua and Central America all this week, August 10-14 on The Afternoon Air *and in the evenings. Check listings for details.*

10:30 **In Fidelity.** Wally Heider is a name well-known in Los Angeles—or at least in Hollywood; the recording studio of that name has given popular music hundreds of hit records. Yes, there is a Wally Heider. He was a guest a few months ago at the "An Afternoon with. . ." series of the Audio Engineering Society. Like many influential audio pioneers, his beginnings were in music as much as in engineering. Here he tells his story in an informal, conversational setting. On tape. Peter Sutheim hosts.

11:30 **The Late Night News.**

12:00 **am Something's Happening!** Alan Watts speaks on "The Web of Life," part 3. Then open week and month continues for experiments and restructuring. Roy of Hollywood hosts.

11 Tuesday

6:00 **Sunrise Concert.** Carl Stone.

9:00 **This Morning.** News, Charles Morgan Commentary (rebr.), Read All About It, Calendar with Terry Hodel.

10:00 **Folkscene.** Roz and Howard Larman feature a capella music from different cultures.

11:00 **The Morning Reading.** We continue with Mario Casetta's reading of *The Riddle of the Sands* by Erskine Childers.

11:30 **Public Affairs.** Continuing our special rebroadcasts of *Shadows of the Nuclear Age* with "The Story of the H-Bomb." The men who helped make the decision to proceed with super bombs that could destroy the world debate on this documentary that captures the flavor of the early Cold War. Edward Teller, George Kennan, David Lilienthal, others. Historic radio—Truman, Henry Wallace, Bernard Baruch, Joe McCarthy, historians Sherwin, Bernstein, Donovan.

12:00 **Noon Concert: At the Keyboard,** with Leonid Hambro.

2:00 **The Afternoon Air.** Open time til 3:00 and news headlines with Marc Cooper; more open time til 4:00 and *Nicaragua: The Youngest Revolution.* First, an interview with John McFadden, an American ex-priest who has lived and worked for the last number of years in Nicaragua. He was employed by the government to work in the National Literacy Campaign. In this interview he explains how the Sandinistas reduced the illiteracy rate from 50% to 12% in less than five months. Produced by Pat Hynds. At 5:00, a second program about Nicaragua: In late May of this year, while a group of KPFK listeners was visiting Nicaragua, American folksinger Joan Baez was also in Managua. The day of her departure she had a private meeting with the American Maryknoll Catholic nuns working in Nicaragua. Pacifica had its microphones at this meeting, and the result is a fascinating dialogue on pacifism and nonviolence and its relationship to Third World revolutions. Winding things up, Terry Hodel with Calendar.

6:00 **The Evening News.**

6:45 **A Look at the Internal Opposition to the Sandinista Government.** Interviews with Pedro Joaquin Chamorro, Jr., editor of the opposition newspaper *La Prensa*, and with Gilberto Cuadra, vice-president of the Private Industrialists Association.

9:00 **Tuesday Evening Concert.** Continuing with our special rebroadcasts of concerts recorded live as part of the New Music America Festival held in June of this year in San Francisco. Tonight, Paul Dresher (modified guitar with tape loops); Diamanda Galas (vocal improvisation with electronics); Ned Sublette (folk song); Nancy Karp (piano, pattern music with dance)

11:00 **Music of South Asia.** Host is Harihar Rao.

12:00 **am Something's Happening!** Roy of Hollywood hosts.

12 Wednesday

6:00 **Sunrise Concert.** Carl Stone.

9:00 **This Morning.** News, Commentary, Read All About It, Terry Hodel's Calendar.

10:00 **Folkdance with Mario!**

11:00 **The Morning Reading.** Continuing with Erskine Childers' *Riddle of the Sands*. Reader is Mario Casetta.

11:30 **Public Affairs.** *Shadows of the Nuclear Age*: "Years of Testing." A poignant documentary that recaptures the debate over fallout, shelters, nuclear testing, and their effects in the 1950's. Victims of nuclear testing. Historic radio—Ike, Ban the Bomb protesters, Sputnik. Historians Robert Divine, Bernstein, others.

12:00 **Noon Concert: The William Malloch Programme.**

2:00 **The Afternoon Air.** Ray Tatar with *Theater Beat*; then, open time til 3:00 and news headlines with Marc Cooper; at 4:00, special programming on Nicaragua and Central America continues. Today, you'll hear a meeting with representatives of the Nicaraguans' women's movement in Managua, and a visit to an experimental child birth education center, the most advanced in Nicaragua—all of this spiced with women's revolutionary music from the Frente Sandinista. Terry Hodel wraps things up with the Calendar.

6:00 **The Evening News.**

6:30 **Festival of Solidarity with Nicaragua.** Live from our Studio Z, three hours of live Nicaraguan music and poetry, including that of Ernesto Cardenal. Also featured will be representatives from Casa Nicaragua in Los Angeles, as well as special invited representatives from the FSLN and other popular movements in Nicaragua. While these proceedings will be broadcast live, you are also invited to participate directly in this political and cultural event by joining us in studio. Phone 213/877-2711 during business hours to make a reservation for yourself and your friends and family. Admission is free. There will be food available for purchase for the live audience; after the on-air portion of the event, you are invited to stay in our studios and view the latest films from Nicaragua.

9:30 **Nicaragua: The Youngest Revolution.** Meet Marta Cranshaw, woman guerrilla commander and representative of the FSLN in Leon. That's the second largest city of Nicaragua and the one that suffered extensive damage from the government bombings during the revolutionary war.

11:30 **The Late Night News.**

12:00 **am Something's Happening!** Roy of Hollywood hosts.

13 Thursday

6:00 **Sunrise Concert.** Carl Stone.

9:00 **This Morning.** News, Charles Morgan Commentary (rebr.), Read All About It, Terry Hodel with Calendar.

10:00 **Folkscene.** Singer-performer Jerry Rau is today's special guest. Howard and Roz Larman host.

11:00 **The Morning Reading.** Mario Casetta continues with *The Riddle of the Sands*, by Erskine Childers.

11:30 **Public Affairs.** *Shadows of the Nuclear Age*: today, "The Missile Crisis." A powerful presentation of the new age of missiles. Dean Rusk, Ted Sorenser, Arthur Schlessinger, Jr., John S. Foster, Jr. Historic radio: JFK, Adlai Stevenson, Radio Moscow.

12:00 **Noon Concert: Chapel, Court, and Countryside.** Early music with host Joseph Spencer.

2:00 **The Afternoon Air.** *The Wizards* open things up, talking aobut the Galileo Mission to Jupiter with Torrance Johnson, Project Director; at 3:00, news headlines with Marc Cooper; open time til 4:00 and *Nicaragua: The Youngest Revolution.* "The Youth." In this portion of our special programming you will hear from those twelve and thirteen-year-olds who fought with hand-made weapons to overthrow Anastasio Somoza. They are now in the Sandinista Popular Army (EPS) and the Sandinista Popular Militias (MPS). Produced by Marc Cooper. More on Nicaragua from 5:00-6:00: in this portion of our programming, you will meet the Nicaraguan press. Discussions with the editors of the FSLN newspaper *Barricada* and the independent newspaper *Nuevo Diario*. Produced by Marc Cooper. Then, Calendar with Terry Hodel.

6:00 **The Evening News.**

6:45 **Nicaragua: The Youngest Revolution.** This evening focussing on Father Ernesto Cardenal, one of Latin America's foremost contemporary poets and priest of the Catholic church, also the Nicaraguan Minister of Culture. In this one-hour meeting with KPFK listeners, he discusses the relationship between Marxism and Chrisitanity, culture and revolution, Nicaragua and El Salvador, and a dozen other fascinating topics. Don't miss this historic meeting with one of the leading history-makers of this decade. Produced by Marc Cooper.

7:45 **Nicaragua: The Youngest Revolution.** "Our Man in Managua." Twenty KPFK listeners confront the American Ambassador to Nicaragua on U.S. policy in Latin America. Taped in Managua on June 5 of this year. Ambassador Pezzullo gives a brief outline of U.S. policy in Nicaragua as he sees it, and then takes questions and more questions and then a few more from the Pacifica people.

9:00 **Boston Symphony: Live in Concert.** Schubert: *Symphony*

No. 6 in C, "Little," D. 589; Bartok: *Piano Concerto No. 1*; Ravel: *Rhapsodie Espagnole*. Maurizio Pollini, pianist. Sir Colin Davis conducts. William Pierce hosts. Stereo. Dolby. Program subject to change

11:00 **Janus Company Radio Theatre.** *Alice's Adventures in Wonderland*, Part I. Lewis Carroll's classic tale from the early Janus archives.

11:30 **The Late Night News.**

12:00 **am Something's Happening!** Roy of Hollywood hosts.

14 Friday

6:00 **Sunrise Concert.** Carl Stone.

9:00 **This Morning.** News, Blase Bonpane Commentary, Middle East Press Review, Terry Hodel with Calendar.

10:00 **Independent Music.** Mario Casetta hosts.

11:00 **The Morning Reading.** Erskine Childers' *Riddle of the Sands*. Mario Casetta reads.

11:30 **Public Affairs.** Continuing with the series *Shadows of the Nuclear Age* with "The Road Not Taken: Protest and the Bomb." An interesting and provocative look at the dissenters from Ban the Bomb protesters to the anti-nuclear activists of today. Jane Fonda, William Sloane Coffin, Phillip Berrigan, Daniel Ellsberg, Michael Novak, others. Historians Robert Divine, Lawrence Wittner.

12:00 **Noon Concert: Soundboard.** The winners of this year's ASTA (American String Teachers' Assoc.) solo guitar contest will play live from Studio B, and during the second part of the show, music for guitar and oboe as found on the new album *Music of Napoleone Coste*, and modern Italian music. John Wager-Schneider hosts.

2:00 **The Afternoon Air.** Opening up with *Just a Minute: The World This Week*, in which KPFK staff and selected guests discuss national and international politics and culture. Then, *Media Watch* with Claudia Fonda-Bonardi. At 4:00, *Guatemala: Prelude to Revolution*, a documentary look at what Latin American specialists say is the next El Salvador; eyewitness reports and first-hand testimony of the death squad activities in Guatemala. At 5:00, *El Salvador Today*: What is the real human rights situation in El Salvador as of Summer, 1981? A documentary with participation by the El Salvador Human Rights Commission and the Legal Aid Office of the Archdiocese of San Salvador. Produced in Honduras and Mexico by Marc Cooper. To close, Terry Hodel with Calendar.

6:00 **The Evening News.**

6:30 **Nicaragua Yesterday, El Salvador Today, Guatemala Tomorrow: Death in December.** Award-winning feature report on the murder of the four American nuns in El Salvador in December, 1980. Reporter David Helvarg interviews Sister Ita Ford just days before her murder. Produced by Marc Cooper.

6:45 **El Salvador: The Refugees.** A look at the 25,000 refugees from El Salvador living in Honduras. Recorded in the refugee camps along the border, you will hear eyewitness testimony of how innocent Salvadorean peasants are caught in the repression of their country's military forces. You will also hear how the Honduran army has also participated in massacres of peasants crossing into their country. Produced by Marc Cooper.

8:00 **Meet the FMLN.** The Farabundo Marti National Liberation Front is the umbrella organization of the guerrilla groups fighting the military government in El Salvador. In June 1981 a group of KPFK listeners met with them in Managua, Nicaragua, and the result is this program. Produced by Marc Cooper.

9:00 **Le Jazz Hot & Cool.** Abbreviated version with John Breckow.

10:00 **Hour 25: Science Fiction.** Mike Hodel and guests.

12:00 **am Straight, No Chaser.** Jay Green hosts.

2:00 **am Keep Listening to this Space. . .**

CASA NICARAGUA

Casa Nicaragua is a political-cultural organization which represents the interests of the Sandinista National Liberation Front and aspirations of the Nicaraguan people in Los Angeles. Casa Nicaragua's main political work is directed towards the defense and consolidation of the popular Sandinista Revolution and national reconstruction of Nicaragua. Our solidarity is not limited to the people of Nicaragua, but with all the progressive, popular, democratic, and anti-imperialist struggles which are presently struggling for national liberation, equality, and social justice.

Casa Nicaragua was established on November 8, 1980 with the purpose of supporting the popular and social organizations that are presently struggling to reconstruct the country devastated by the war of national liberation, which ended the oppressive structure of the Somoza dictatorship.

This process of national reconstruction involves a series of efforts which are being undertaken arduously, such as was demonstrated by the literacy campaign which redeemed more than 50% of the illiterate population, who were maintained systematically in ignorance. Similarily, we are undertaking other important campaigns in the area of health. In the area of culture, we have formed a cultural group named "Grupo Monimbo," which is recapturing and spreading the values of our true and independent national culture.

Casa Nicaragua is also a cultural and information center which channels the solidarity of the Latin American and North American people toward the defense and support of the popular Sandinista Revolution in Nicaragua.

For more information, write or call:

Casa Nicaragua
2121 West Pico Blvd.
Los Angeles, CA 90006
(213) 736-9150
Attn: International Relations Commission

15 Saturday

6:00 **Morning of the World.** Lois Vierk hosts.
7:30 **Music of South Asia.** Host is Harihar Rao.
8:30 **The Nixon Tapes.** Music with a theme, culled from Tom's vast library.
9:30 **Halfway Down the Stairs.** Share fun and song with Uncle Ruthie.
10:30 **Folk Music.** John Davis.
12:25 **Weekend Calendar.**
12:35 **The Car Show.** John Retsek and Len Frank share their expertise with you. Open phones.
2:00 **Ballads, Banjos, & Bluegrass.** Host is Tom Sauber.
3:00 **We Call It Music.** Music with a nostalgic air. Jim Seeley hosts.
4:00 **Jazz Omnibus.** Jazz in all its varieties with Ron Pelletier.
6:00 **The Saturday News.**
6:30 **On Film:** Dean Cohen.
6:45 **Onstage:** Lawrence Christon.
7:00 **The American Mercury.** A journal of popular culture, examining H.L. Mencken's dictum, "Nobody ever went broke underestimating the taste or intelligence of the American public." Produced and hosted by Mike Hodel.
8:00 **William Malloch Programme.**
10:00 **Imaginary Landscape.** New electronic music from Sweden, with works by Bengt Emil Johnson, Sven-Erik Back, and Lars Gunnar Bodin. Back. born in 1919, was the first of his generation to devote himself to electronic music in Sweden. We hear the concert-suite from the ballet *Genom Jorden Genom Havet* (Through the Earth, through the Sea). Bodin, b. 1935, was one of those who, during the second half of the '60s, devoted himself especially to electronic music and text-sound compositions. In his piece *Clouds* (1972-1976), he has developed a music drama with tape, singers, dancers, and projectors. Johnson is known mostly as a poet and composer, but has also created visual art. We hear his work *In Time* (1978).
12:00 am **The Marriage of Heaven and Hell.** Jimm Cushing with an eclectic blend of music, poetry, conversation, phones.
2:00 am **2 O'Clock Rock.** Flexi-discs were once relegated to being children's toys and come-ons for the back of cereal boxes. But economics have changed that. Now groups are using this medium as a way to introduce their work to listeners. A. 'Enthal and Robert Francis play flexi-discs along with more conventional releases.

16 Sunday

6:00 **Gospel Caravan.** Prince Dixon.
9:00 **Bio-Cosmology.** Jack Gariss.
11:00 **Dorothy Healey.**
12:00 **Many Worlds of Music.** With Mario Casetta.
1:00 **The Sunday Opera.** Vaughan Williams: *Pilgrim's Progress.* Soloists include John Noble, Raimund Herincx, and John Carol Case. The London Philharmonic Choir and Orchestra are conducted by Sir Adrian Boult. Fred Hyatt hosts.
5:00 **Beyond the Fragments.** Filling in for vacationing Carl Boggs, Jeannie Pool presents a series of programs on Latin and South American composers living in the United States.
6:00 **The Sunday News.**
6:30 **The Science Connection.**
7:00 **Preaching the Blues.** On August 16, 1938, the great Robert Johnson died; on this 43rd anniversary of his death we'll take an in-depth look at his life and music. The blues calendar at 8. Mary Aldin hosts.
8:30 **IMRU / Gay Radio Collective.** News. calendar, features.
9:30 **Folkscene.** Traditional and contemporary folk music. Tentatively scheduled gusets this evening are Guy and Candie Carawan. Howard and Roz Larman host.
12:00 am **Smoke Rings.** Host John Breckow with jazz.

17 Monday

6:00 **Sunrise Concert.** Carl Stone.
9:00 **This Morning.** News, Phyllis Bennis Commentary, Read All About It, Terry Hodel with Calendar.
10:00 **Folkdance with Mario!**

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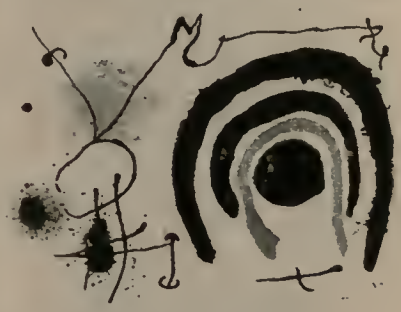

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11:00 **The Morning Reading.** We continue with *The Riddle of the Sands*, by Erskine Childers. Mario Casetta reads.

11:30 **Public Affairs.** *Shadows of the Nuclear Age* continues with "Nuclear Hollywood": the inside story on nuclear politics in Hollywood from the Cold War to "The China Syndrome" and the difficulties of depicting modern holocaust and war.

12:00 **Noon Concert: Music of the Americas.** John Wager-Schneider hosts.

2:00 **Alan Watts.** "Web of Life," part 4, concluding. From MEA, Box 303, Sausalito, CA 94965.

3:00 **The Afternoon Air.** News headlines with Marc Cooper; then, *Organic Gardening* with Will Kinney and Barbara Spark; *Dealing* with Barbara Cady; at 5:00, *Body Politics* with Dr. Gary Richwald; Calendar with Terry Hodel.

6:00 **The Evening News.**

6:45 **Comment:** Charles Morgan.

7:00 **Open Journal.**

8:00 **Labor Scene.** Sam Kushner.

8:30 **Family Tree.** Inglewood has witnessed the appointment of a Black police and fire chief, a Black city councilperson, and appointees to the board of education. Is this just tokenism, or is Black participation in the political arena synonymous with better living conditions? Earl Ofari looks into this question.

9:00 **Chapel, Court, and Countryside.** An exploration of the world of early music from the medieval to the baroque. Joseph Spencer hosts.

10:30 **In Fidelity.** It's an open secret that the consumer audio industry, and the nature of audio as a hobby, are changing. Video has stormed the stage; home digital disk players are perhaps only a year or so away; the market is saturated with what many take to be excessively "fussy" components and accessories. A contemplation of the state of the art and where it's going. Peter Sutheim hosts, with guests and open phones.

11:30 **The Late Night News.**

12:00 **am Something's Happening!** Alan Watts with "The Web of Life," part 4, conclusion. From MEA, Box 303, Sausalito, CA 94965. Open night follows, followed by open week and the rest of the month.

18 Tuesday

6:00 **Sunrise Concert.** Carl Stone.

9:00 **This Morning.** News, Charles Morgan Commentary (rebr.), Read All About It, Calendar with Terry Hodel.

10:00 **Folkscene.** Today, music from the British Isles. Roz and Howard Larman host.

11:00 **The Morning Reading.** Brought back by popular demand, *The Riddle of the Sands*, by Erskine Childers. Read by Mario Casetta.

11:30 **Public Affairs.** Continuing our rebroadcasts of *Shadows of the Nuclear Age*. Today, "Nuclear Anxiety—Coping with the Eve of Destruction." Ordinary Americans and the experts talk about how and why they do or do not think about the bomb. Speakers include Robert Jay Lifton, Jerome Frank, Kurt Vonnegut, and more.

12:00 **Noon Concert: At the Keyboard,** with Leonid Hambro.

2:00 **The Afternoon Air.** First, an interview with George Jackson, 1971. Three weeks before his murder, Jackson spoke to KPFA. This program marks the 10th anniversary of his death. At 3:00, news headlines with Marc Cooper; then, *American Indian Airwaves* with Liz Lloyd. At 4:00, a panel discussion with Johnny Otis, Bumps Blackwell, Gertrude Gibson, and Ron Pelletier on "What Happened to Black Rock 'n Roll in the '50s?" Jim Berland next, with a Report to the Listener; Calendar with Terry Hodel.

6:00 **The Evening News.**

6:45 **Open Journal.**

7:30 **The Whale Connection.** Over the last ten years, musicians and composers in everything from state of the art studios to rubber rafts in Magdalena Bay have been exploring their fascination with whales and the sounds they make. Some of the interest lies in the field of interspecies communication, some in whale songs as elements of composition; still others believe that humans have much to learn from the Leviathan of the seas. Spend an hour with Judy Collins, the London Symphony Orchestra, the Paul Winter Consort, Charlie Haden, Woody Simmons, Bernie Krause. . . and of course, the whales. Produced by Liebe Gray and Catherine Stifter.

8:30 **Tuesday Evening Concert.** We continue with special rebroadcasts of concerts recorded live at the New Music America Festival '81. Tonight, the music of Margaret Fisher; Conlon Nancarrow (studies for player piano); and Ali Akbar Kahn

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(classical Indian sarod).
10:30 **The Music of South Asia.** Host is Harihar Rao.
11:30 **The Late Night News.**
12:00 **am Something's Happening!** Roy of Hollywood hosts.

19 Wednesday

6:00 **Sunrise Concert.** Carl Stone.
9:00 **This Morning.** News, Commentary, Read All About It, Terry Hodel's Calendar.
10:00 **Folkdance with Mario!**
11:00 **The Morning Reading.** We continue with Mario Casetta's reading of *The Riddle of the Sands*, by Erskine Childers.
11:30 **Public Affairs.** *Shadows of the Nuclear Age*: "Memos and Megatons—How We Talk about the Bomb." Leading journalists, policymakers, and linguists reveal in frank conversation how they talk about nuclear weapons—and how even the language we use is a part of the bomb.
12:00 **Noon Concert: The William Malloch Programme.**
2:00 **The Afternoon Air.** Opening things up, Ray Tatar with *Theater Beat*; open time til 3:00 and news headlines with Marc Cooper; then, *KPFK-FM*, our Feminist Magazine, today featuring Black Women in Gospel Music. Helene Rosenbluth and Jeannie Pool interview special guests. Then, Terry Hodel with Calendar.
6:00 **The Evening News.**
6:45 **Comment:** Charles Morgan.
7:00 **International Journal.** Featuring news about the latest developments in world politics.
7:30 **Up from the Ash Grove.**
9:00 **Teatro de la Unidad.** KPFK's Spanish-English radiodrama project presents in five successive Wednesdays its 1981 offerings. Under its director, Jaime Jaimes, the Teatro is a joint production of KPFK radio and the Los Angeles Actors Theater. These productions are partially funded by a grant from National Public Radio's Satellite Development Fund, and will be also broadcast nationwide via public radio satellite.
11:30 **The Late Night News.**
12:00 **am Something's Happening!**

20 Thursday

6:00 **Sunrise Concert.** Carl Stone.
9:00 **This Morning.** News, Charles Morgan Commentary (rebr.), Read All About It, Calendar with Terry Hodel.
10:00 **Folkscene.** Singer-songwriter Helen Hudson stops by to share her music.
11:00 **The Morning Reading.** Erskine Childers' *The Riddle of the Sands*, brought back by popular demand. Reader is Mario Casetta.
11:30 **Public Affairs.** From the series *Shadows of the Nuclear Age*, "The Literature of the Apocalypse." In today's program, leading novelists, poets, and critics discuss how and why the bomb has affected American consciousness. Guests include Kurt Vonnegut, Denise Levertov, Grace Paley, Allen Ginsberg, and others.
12:00 **Noon Concert: Chapel, Court, and Countryside.** An exploration of the music and performance of it from the Middle Ages to the Baroque. Joseph Spencer is your host.
2:00 **The Afternoon Air.** First, *Media Rare* with Paul Lion; Grace Jacobs' *Speaking of Seniors*; Bob Pugsley with *Inside L.A.*; at 5:00, Shel Plotkin and Bobby Nelson with *The Wizards*: today, Hazards in the Workplace, with Drs. Ira Monsoon and Matthew Margulies.
6:00 **The Evening News.**
6:45 **Noticiero Pacifica.** Treinta minutos de los acontecemientos mas importantes de la semana.
7:15 **Bilingual Open Journal.**
8:00 **Pacifica Presents.**
9:00 **Boston Symphony: Live in Concert.** Mozart: *Serenade No. 6 in D; Piano Concerto No. 12 in A*, K. 414; Schubert: *Symphony No. 5 in B-flat*, D. 485. Radu Lupu, pianist. Sir Colin Davis conducts. William Pierce hosts. Stereo, Dolby. Program subject to change.
11:00 **Janus Company Radio Theatre.** *Alice's Adventures in Wonderland*, Part II. Alice meets the Griffon, plays croquet with the Queen, and attends a wild trial in this adaptation by Jan and Mallory Geller.
11:30 **The Late Night News.**
12:00 **am Something's Happening!** Host is Roy of Hollywood.

FROM THE NEWS DEPARTMENT

The KPFK News Department formally presents our own locally-produced Spanish Language News, *Noticiero Pacifica*. Put together by Fernando Velazquez and his corps of volunteers, it is heard every Thursday at 6:45 pm, immediately following the *Evening News*. *Noticiero Pacifica* is a weekly wrap-up of international, national, and local events, with a special focus on the news most important to Southern California's diverse Latino communities.

COMMENTS ON COMMENTARIES

During this month of August, you will be hearing a number of new voices in our commentary slots. New voices from Third World communities, from women, and from new political viewpoints. At *Folio* deadline we still didn't have all of the names confirmed, so we have decided to make the whole group a surprise. You will continue to be able to hear your favorite commentators on KPFK, with the exception of Mike Leviton. After 44 essays presented on the air, Mike has pulled up stakes and gone to Oregon, but we may still get a few short pieces from him, the U.S. Postal Service permitting. And apart from hearing new voices, you may find them in places where they never existed before, for example, on *The Afternoon Air*, or in the middle of the news. So stay tuned—you may not agree with what you hear, but it's guaranteed to make you think!

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21 Friday

6:00 Sunrise Concert. Carl Stone.
9:00 This Morning. News, Blase Bonpane Commentary, Middle East in Focus with Michel Bogopolsky and Sarah Mardell, Terry Hodel with Calendar.
10:00 Independent Music. Mario Casetta hosts.
11:00 The Morning Reading. *The Riddle of the Sands*, Erskine Childers' 1903 novel of adventure and suspense, as read by Mario Casetta.
11:30 Public Affairs. From *Shadows of the Nuclear Age*, "Swords and Plowshares: The Economy of the Arms Race," a lively debate with John Kenneth Galbraith, Herbert Stein, Seymour Melman, Marion Anderson, William Winpisinger, and others.
12:00 Noon Concert: Soundboard. Recently returned from this year's Guitar '81 in Toronto, host John Wager-Schneider shares recordings of music from Canada, featuring Michael Laucke, Davis Joachim, Alan Rinehart, Robert Bauer, Lynne Gangbar, and others.
2:00 The Afternoon Air. *Just a Minute: The World This Week.* KPFK staff and guests discuss the latest in world politics and culture. Then, Marc Cooper and Clare Spark with *Newswatch*: open phone analyses of media coverage of current events. At 5:00, Claudia Fonda-Bonardi with *Media Watch*; Calendar with Terry Hodel.
6:00 The Evening News.
6:30 Open Journal.
7:00 The Health Department. Prisons have not always existed. This evening's program features a Great Atlantic Radio production in which Michael Kroll of the National Moratorium on Prison Construction presents a brief history of prisons, facts about who goes to prison and why, and offers an analysis of why prisons are not an effective way of controlling crime. Hosted by Al Huebner.
8:00 Le Jazz Hot & Cool. John Breckow hosts.
10:00 Hour 25: Science Fiction. Mike Hodel and guests.
12:00 am Straight, No Chaser. Jay Green hosts.
2:00 am Keep Listening. . .

22 Saturday

6:00 Morning of the World. Lois Vierk hosts.
7:30 Music of South Asia. Host is Harihar Rao.
8:30 The Nixon Tapes. Explore a theme through Tom's absolutely astounding record collection.
9:30 Halfway Down the Stairs. For kids of all ages.
10:30 From This Point Forward. Joel Gayman hosts a program of theory and strategy for the '80s and beyond.
11:30 Folk Music.
12:25 Weekend Calendar.
12:35 The Car Show. Hosts John Retsek and Len Frank with an occasional guest or two, and open phones for your questions.
2:00 Ballads, Banjos, & Bluegrass. Tom Sauber hosts.
3:00 We Call It Music. Jim Seeley.
4:00 Jazz Omnibus. Ron Pelletier hosts.
6:00 The Saturday News.
6:30 Fictions: Judy Taylor.
6:45 Heart's Garden/Garden's Heart: An interview with Kenneth Rexroth (Part I). Conducted at the poet's home in Santa Barbara in 1976, Rexroth speaks quite candidly and controversially about a vast range of subjects: life and literature in the "roaring '20s," the founding of Pacifica Radio in the late '40s, and the

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political and psychic "revolutions" of the '60s. The interviewers were Paul Portugues and Paul Vangelisti; the series was produced for KPFK by Vangelisti. Second part airs August 29 at 7 pm.

8:00 **William Malloch Programme.**

10:00 **Imaginary Landscape.** Live (on tape) from the Jazz at the Century City Playhouse series—Henry Kaiser (guitar) and Toshinori Kondo (trumpet). A concert of improvised music recorded October 9, 1980. Engineered by Bruce Bidlack, hosted by Carl Stone. Produced with funds from the National Endowment for the Arts.

12:00 am **The Marriage of Heaven and Hell.** Jimm Cushing with conversation, music, and poetry.

2:00 am **2 O'Clock Rock.** Eyeless in Gaza, Bound and Gagged, Missing Persons, Theater of Hate, New Order, Positive Noise, Out on Blue Six, Au Pairs, Pere Ubu, Stick Figures, Tuxedomoon, I'm So Hollow, Dead or Alive, Boy's Life, and the Bush Tetras are some of the groups heard on this program. Andrea 'Enthal and Robert Francis host despite their own boring names.

23 Sunday

6:00 **Gospel Caravan.** Prince Dixon.

9:00 **Bio-Cosmology.** Jack Gariss.

11:00 **Dorothy Healey.** Marxist commentary, guests, open phones.

12:00 **Many Worlds of Music.** With Mario Casetta.

1:00 **The Sunday Opera.** Wagner: *Parsifal*. Soloists include Peter Hofmann, Dunja Vejzovic, Kurt Moll, Jose van Dam, Siegmund Nimsgern, and Victor von Halem. Herbert von Karajan conducts the Berliner Philharmoniker. Deutsche Grammophon 2741 002. Fred Hyatt hosts.

6:00 **The Sunday News.**

6:30 **The Science Connection.** With Steve and Vera Kilston.

7:00 **Preaching the Blues.** Blues, black gospel and boogie woogie. New releases and reissues for the first 30 minutes; then, a look at the recordings of some of the blues artists born this week over the years: Lil Son Jackson, Luther Allison, John Lee Hooker and Big Boy Crudup. The blues calendar at 8, plus the occasional live guest. Mary Aldin hosts.

8:30 **IMRU / Gay Radio Collective.** News, features, calendar.

9:30 **Folkscene.** Howard and Roz Larman host a program of traditional and contemporary folk music.

12:00 am **Smoke Rings.** With John Breckow.

24 Monday

6:00 **Sunrise Concert.** Carl Stone.

9:00 **This Morning.** News, Phyllis Bennis Commentary, Read All About It, Terry Hodel with Calendar.

10:00 **Folkdance with Mario!**

11:00 **The Morning Reading.** Back by popular demand, Erskine Childers' *The Riddle of the Sands*. Reader is Mario Casetta.

11:30 **Public Affairs.** *Shadows of the Nuclear Age* continues with "Ethics and Options for a Threatened Planet." An in-depth examination of the role of American religion, values and law in the nuclear age. Speakers include William Sloane Coffin, Billy Graham, Lester Brown, and others.

12:00 **Noon Concert: Music of the Americas.** Host is John Wager-Schneider.

2:00 **Alan Watts.** A new 4-part seminar begins today: "The Future of Communication." Modern methods of communication are extending man's nervous system to cover the planet. How and why will such an extended nervous system operate? How will it affect the "private person" and our ideas of ethics and responsibility? How, to use Toynbee's word, will it "etherealize" our entire society? (42 min.)

3:00 **The Afternoon Air.** News headlines with Marc Cooper; then; *Organic Gardening* with Will Kinney and Barbara Spark; *Dealing* with Barbara Cady; at 5:00, *Consumer Awareness* with Ida Honorof; Terry Hodel with Calendar.

6:00 **The Evening News.**

6:45 **Comment:** Charles Morgan.

7:00 **Open Journal.**

8:00 **Labor Scene.** Sam Kushner.

8:30 **Family Tree.** Tonight, we bring you excerpts from a conference on child-rearing. Host and producer is Sylvester Rivers.

9:00 **Chapel, Court, and Countryside.** Early music presented by host Joseph Spencer.

10:30 **In Fidelity.** It has been whispered that *In Fidelity* is getting a little long on contemplation (see last week) and a little short on the nitty-gritty. We attempt to adjust the balance with an overwhelmingly *practical* program, with as much advice as can be packed into an hour of *your questions*! (Keep

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the questions concise—we're only an hour now.) Invite your friends and relations to listen. Peter Sutheim hosts, with open phones.

11:30 **The Late Night News.**

12:00 **am Something's Happening!** Alan Watts begins a new seminar: "The Future of Communication" (42 min). See 2 pm listings for details. Roy of Hollywood hosts.

25 Tuesday

6:00 **Sunrise Concert.** Carl Stone.

9:00 **This Morning.** News, Charles Morgan Commentary (rebr.), Read All About It, Calendar with Terry Hodel.

10:00 **Folkscene.** Today, a program of traditional and contemporary American Folk music. Roz and Howard Larman host.

11:00 **The Morning Reading.** Mario Casetta continues his reading of *The Riddle of the Sands,* by Erskine Childers.

11:30 **Public Affairs.** From *Shadows of the Nuclear Age*, a dramatic account of the events leading up to the first atomic bombing; also, a critical debate over the necessity of using the bomb. Hans Bethe, Norman Cousins, Barton Bernstein, Dwight Mac Donald, Martin Sherwin, and Robert Donovan. Includes historic radio excerpts from WWII, Truman, and the Enola Gay.

12:00 **Noon Concert: At the Keyboard,** with Leonid Hambro.

2:00 **The Afternoon Air.** Open time til news headlines with Marc Cooper at 3:00; open time (more of it!) until Terry Hodel arrives with the Calendar.

6:00 **The Evening News.**

6:45 **Open Journal.**

7:30 **Prescription for Survival.** The Physicians for Social Responsibility examine the medical effects of nuclear weapons and energy, offer nuclear news and debates, and invite listeners to phone in.

8:30 **Tuesday Evening Concert.** We conclude our special rebroadcasts of the New Music America Festival concerts held earlier this year. Performances by Laurie Anderson (vocals, text, and song with band), and Lou Harrison (new music for gamelan ensemble).

10:30 **The Music of South Asia.** With Harihar Rao.

11:30 **The Late Night News.**

12:00 **am Something's Happening!** Host is Roy of Hollywood.

26 Wednesday

6:00 **Sunrise Concert.** Carl Stone.

9:00 **This Morning.** News, Commentary, Read All About It, Terry Hodel with Calendar.

10:00 **Folkdance with Mario!**

11:00 **The Morning Reading.** Mario Casetta reads Erskine Childers' *Riddle of the Sands.*

11:30 **Public Affairs.** Concluding our rebroadcasts of *Shadows of the Nuclear Age* with "Where Do We Go from Here?" In this round-up documentary, leading American thinkers from various fields talk about how to avoid the growing threat of nuclear war. Guests on this program include Paul Warnke, Eugene Rostow, William Colby, George Wald, and others.

12:00 **Noon Concert: The William Malloch Programme.**

2:00 **The Afternoon Air.** Opening with Ray Tatar's *Theater Beat*; open time til 3:00 and news headlines with Marc Cooper; then, *KPFK-FM*, our Feminist Magazine of news, features, and music, produced by Helene Rosenbluth. Then, Terry Hodel with Calendar.

6:00 **The Evening News.**

6:45 **Comment:** Charles Morgan.

7:00 **International Journal.** Weekly news magazine with features on the latest in world politics.

7:30 **Up from the Ash Grove.** Ed Pearl hosts.

9:00 **Teatro de la Unidad.** KPFK's Spanish-English radiodrama project presents its 1981 offerings. Under its director, Jaime Jalmes, the Teatro is a joint production of KPFK and the Los Angeles Actors Theater. These productions are partially funded by a grant from National Public Radio's Satellite Development Fund, and will also be broadcast nationwide via public radio satellite.

11:30 **The Late Night News.**

12:00 **am Something's Happening!** Roy of Hollywood hosts.

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27 Thursday

6:00 **Sunrise Concert.** Carl Stone.
9:00 **This Morning.** News, Charles Morgan Commentary (rebr.), Read All About It, Calendar with Terry Hodel.
10:00 **Folkscene.** Collector-performer-singer Pricilla Herdman is today's featured guest. Roz and Howard Larman host.
11:00 **The Morning Reading.** Continuing with *The Riddle of the Sands,* by Erskine Childers. Reader is Mario Casetta.
11:30 **Public Affairs Open Time.**
12:00 **Noon Concert: Chapel, Court, and Countryside.** A program devoted to music from the medieval to the baroque. Host is Joseph Spencer.
2:00 **The Afternoon Air.** Open time til 3:00 and news headlines with Marc Cooper; more open time til 5:00 and *The Wizards* discuss High-Level Nuclear Waste, continued. With Shel Plotkin and Bobby Nelson, and guest Charles Ashbaugh, nuclear engineer. Terry Hodel with Calendar.
6:00 **The Evening News.**
6:45 **Noticiero Pacifica.** Treinta minutos de los acontecemientos mas importantes de la semana.
7:15 **Bilingual Open Journal.**
8:00 **Pacifica Presents.**
9:00 **Boston Symphony: Live in Concert.** Bach: *St. John Passion*, BWV 245. Sheila Armstrong, soprano; Lorna Myers, mezzo-soprano; Kenneth Riegel, John Aler, tenors; Benjamin Luxon, baritone; John Shirley-Quirk, bass-baritone. Seiji Ozawa conducts. William Pierce hosts. Stereo, Dolby. Program subject to change.
11:30 **Janus Company Radio Theatre.** *The Raising of Arthur.* The fate of the young king to be is at stake in this original radio play by Mallory and Jan Geller. Also featuring Mike Hodel and Jan Rabson.
12:00 **am Something's Happening!** Roy of Hollywood hosts.

Join us for a special edition of Le Jazz Hot & Cool, *as Pacific Jazz & Electric perform LIVE from Studio Z Friday at 8:00 pm. Four of the six-member ensemble are pictured here: (left to right) Steve Landau, Emilie Diehl, Don Sisting, Greg Wilburn.*

28 Friday

6:00 **Sunrise Concert.** Carl Stone.
9:00 **This Morning.** News, Blase Bonpane Commentary, Middle East Press Review, Calendar with Terry Hodel.
10:00 **Independent Music.** With Mario Casetta.
11:00 **The Morning Reading.** Mario Casetta continues with Erskine Childers' *Riddle of the Sands.*
11:30 **Public Affairs Open Time.**
12:00 **Noon Concert: Soundboard.** Latin Guitar with Richard Stover, joining host John Wager-Schneider with more music from South of the Border. Tune in and hear what surprises are in store. . .
2:00 **The Afternoon Air.** *Just a Minute: The World this Week*, with discussion of what's happening in politics and culture; *Newswatch* with Clare Spark and Marc Cooper, and you (phone in). At 5:00, Claudia Fonda-Bonardi with *Media Watch*; Terry Hodel with Calendar.
6:00 **The Evening News.**
6:30 **Open Journal.**
7:00 **The Health Department.** This evening's program features the Great Atlantic Radio production, "The Politics of Addiction." The topics: nicotine, caffeine, alcohol, heroin, methadone, cocaine, amphetamines, barbiturates, and miscellaneous patent medicines. The concerns: why people take them, their effects, and the political implications of addictive habits within this society.
8:00 **Le Jazz Hot & Cool.** Special live performance tonight! Featured guests Pacific Jazz & Electric (Steve Landau, Emilie Diehl, Don Sisting, Greg Wilburn, Gary Pratt, and Joe Greco) play and sing some of the best in vocalized jazz ranging from Ellington to Paul Simon. You are invited to attend this free concert in person. Call 213/877-2711 for seating reservations during business hours.
10:00 **Hour 25: Science Fiction.** Mike Hodel with guests.
12:00 **am Straight, No Chaser.** Jay Green hosts.
2:00 **am Keep Listening. . .**

29 Saturday

6:00 **Morning of the World.** Lois Vierk with music from around the world.
7:30 **Music of South Asia.** Host is Harihar Rao.
8:30 **The Nixon Tapes.** Tom Nixon's (no relation!) music collection, based on a theme.
9:30 **Halfway Down the Stairs.** Share a laugh and a song with Uncle Ruthie Buell.
10:30 **Folk Music.** John Davis.

12:25 **Weekend Calendar.**
12:35 **The Car Show.** John Retsek and Len Frank let you know what's what in the world of automobiles.
2:00 **Ballads, Banjos, and Bluegrass.** Tom Sauber hosts.
3:00 **We Call It Music.** Nostalgic jazz from the first half of our century. Jim Seeley hosts.
4:00 **Jazz Omnibus.** Hosted by Ron Pelletier.
6:00 **The Evening News.**
6:30 **E.M. Forster** reads "What I Believe." Recorded at Cambridge in 1958, as the novelist neared his 80th birthday, Forster reads his impassioned apology for the artist's coming to terms with the private and public man within him.
8:00 **William Malloch Programme.**
10:00 **Imaginary Landscape.** Carl Stone hosts a program of contemporary avant garde and experimental music.
12:00 am **The Marriage of Heaven and Hell.** Jimm Cushing with music, conversation, poetry, and guests.
2:00 am **2 O'Clock Rock.** Playing favorites: Which previously aired cuts would you like to hear again? Drop *2 O'Clock Rock* a card or letter, or call 213/985-5735.

30 Sunday

6:00 **Gospel Caravan.** Prince Dixon.
9:00 **Bio-Cosmology.** Jack Gariss.
11:00 **Dorothy Healey.** Marxist commentary, guests, open phones.
12:00 **Many Worlds of Music.** With Mario Casetta.
1:00 **Tenor of the Times.** The heroic voice of the legendary Francesco Tamagno will again be featured, courtesy of Fred Hyatt.
1:30 **The Sunday Opera.** Ponchielli: *La Gioconda.* Soloists: Anita Cerquetti, Franca Sacchi, Mario Del Monaco, Giulietta Simionato. The Chorus and Orchestra of the Maggio Musicale Fiorentino conducted by Gianandrea Gavazzeni. London SRS 63518. Fred Hyatt hosts.
5:00 **Beyond the Fragments.** Filling in for vactioning Carl Boggs, Jeannie Pool presents a series of programs on Latin and South American composers living in the United States.
6:00 **The Sunday News.**
6:30 **The Science Connection.** Steve and Vera Kilston host.
7:00 **Preaching the Blues.** Blues, black gospel and boogie woogie. The first ½ hour will be new releases and reissues; then the recordings of Wynonie Harris, Jimmy Rushing, Dinah Washington and Luther Johnson. A calendar of live blues events at 8, plus whatever else. Hosted by Mary Aldin.
8:30 **IMRU / Gay Radio Collective.** News, features, calendar.
9:30 **Folkscene.** Traditional and contemporary folk music, presented by Howard and Roz Larman.
12:00 am **Smoke Rings.** John Breckow.

31 Monday

6:00 **Sunrise Concert.** Carl Stone.
9:00 **This Morning.** News, Phyllis Bennis Commentary, Read All About It, Calendar with Terry Hodel.
10:00 **Folkdance with Mario!**
11:00 **The Morning Reading.** Mario Casetta continues his reading of Erskine Childers' 1903 novel, *The Riddle of the Sands.*
11:30 **Public Affairs Open Time.**
12:00 **Noon Concert: Music of the Americas.** With host John Wager-Schneider.
2:00 **Alan Watts.** "The Future of Communication," part 2 of 4. From MEA, Box 303, Sausalito, CA 94965. (57 min.)
3:00 **The Afternoon Air.** News headlines with Marc Cooper; Will Kinney and Barbara Spark with *Organic Gardening*; Barbara Cady with *Dealing*; at 5:00, a Report to the Listener from Program Director Clare Spark. Terry Hodel with the Calendar.
6:00 **The Evening News.**
6:45 **Comment:** Charles Morgan.
7:00 **Open Journal.**
8:00 **Labor Scene.** Sam Kushner.
8:30 **Family Tree.** Left open for late-breaking events concerning African-Americans. Hosted by Sylvester Rivers.
9:00 **Chapel, Court, and Countryside.** An exploration of the world of early music from the medieval to the baroque. Joseph Spencer hosts.
10:30 **In Fidelity.** A rebroadcast of the best from the third non-annual car stereo advisory, condensed from its original broadcasts, April 27 and May 4. A fine introduction to the problems and possibilities of mobile stereo, examined by John Bishop, Customer Service Manager for Audiomobile. On tape. Peter Sutheim hosts.
11:30 **The Late Night News.**
12:00 am **Something's Happening!** "The Future of Communication," part 2 of 4. From MEA, Box 303, Sausalito, CA 94965. (57 min.) Roy of Hollywood hosts.

Trip to Poland, France, Hungary, German Democratic Republic and West Berlin

Arrangements are proceeding for KPFK's Study Tour: the dates have been firmed up from October 4–22. The cost will be approximately $2,500 which will include air fare, meals, hotels, and transportation. The group will spend 8 days in Poland (Warsaw, Gdansk, and Krakov); 3 days in Hungary; 2 days in the GDR, 1 day in West Berlin, and 4 days in Paris.

It will be a most exciting series of meetings with political leaders, activists, artists and writers, union people, women's organizations, educators, and the people of these countries. It will all be taped and broadcast on KPFK. If you are interested, contact Bill Bidner at 839-3782.

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Two American Composers

Last month, the Folio *featured an interview of composer Lou Harrison conducted by KPFK Music Director Carl Stone. This month, concluding our two-part series, we offer Carl's conversation with another eminent California composer, Pauline Oliveros. This article originally appeared in the New Music America Festival '81 Catalogue.*

Pauline Oliveros

Photo: Becky Cohen

Carl Stone: Pauline, you were born in Houston, were you not?

Pauline Oliveros: Right. Born in Houston and lived there until I was twenty, and then went to San Francisco in 1952. I've been in California ever since.

CS: What was musical life like for you in the '50s?

PO: In San Francisco, the only new music activity was the Northern California chapter of the Composer's Forum, which gave concerts at the Museum of Contemporary Art in San Francisco—I used to go to those concerts. People who were involved in that Forum in those days were people like Jerome Rosen, Richard Swift, Leon Kirschner, who was at Mills at the time. And at UC Berkeley, Andrew Imbrie and those folks. And then by 1953 I had started to go to San Francisco State College, and got involved in the composer's workshop there. That year Robert Erickson happened to be teaching at San Francisco State as a substitute: he had a piece on the workshop, and that's how I met him. Then I started to study with him privately. He then became Music Director at KPFA, in 1953, and KPFA began to play a large role in new music in the Bay Area, doing studio concerts.

CS: Was it kind of a yeasty situation there, a feeling of a lot of activity and a lot of shared information?

PO: Well, it seemed to be so, yes. My working with Erickson was very important. Loren Rush was also working with him. We started studying with him at about the same time. Also, the other people in the Composer's Workshop were Stu Dempster and Terry Riley. That was about it, though, as far as new music was concerned in the Bay Area: that workshop, the Forum, and KPFA.

CS: How was it for you as a woman in the Composer's Workshop—was that a difficult situation?

PO: No, it wasn't. Being a woman didn't have anything to do with it—the difficulty was my music. It would sort of clear out the workshop. As soon as Wendell Ody would turn his attention to my music everybody would walk out, except Loren Rush. And the same thing would happen to him. There would be one person staying besides Loren after a while, and that was Terry Riley; and later, Stuart Dempster.

CS: So it started expanding. And these are really the names that we remember now. Tell me then, how things developed at that point. What other people appeared on the scene, say, a little later?

PO: By 1960, or '58-59, Morton Subotnick was around and operating with the Composer's Forum, playing clarinet and getting involved in studio concerts with KPFA. By 1960, Bob Erickson organized the American Composer's Workshop at the San Francisco Conservatory. That was a really exciting and large event, compared to anything going on at that time. He had organized concerts and rehearsals and lectures and all sorts of things, and Thomas Nee came to conduct, and Glen Glassor came, Phil Winsor, Will Ogden, Ernst Krenel was the featured guest. And then I had a piece played, my *Variations for Sextet*, which later won the KPFA Pacifica Foundation award. Mort had a piece, an Elliot Carter orchestra piece was played, and more. Then he had a second American Composer's Workshop the following year.

CS: Did composers at that time, these people that you mentioned, have a feeling of commonality or purpose, or was it very competitive and individual?

Pauline Oliveros & Carl Stone

PO: I think there were cooperative feelings. There was some separation between UC Berkeley composers and others, and then there was a feeling of academia. There was a division which was represented by the Schoenberg-Stravinsky polarity. I remember that was one of the things that was thrown at me often, that particular polarity. And my music seemed to be representative of the Schoenberg side at the time, except I was never a twelve-tone composer; I never used any theory or techniques at all. By 1960 Ramon Sender had come along and was in Bob Erickson's class there and we met. Ramon Sender, Loren Rush, Terry Riley, and myself began to use KPFA as a studio to go in and improvise and record. That was a very important thing to us. And then Terry met with Lamonte Young and began to work with him and with Ann Halprin. Also, Mort Subotnick began to work with Ann Halpren, so there was a lot of activity generated around her Dancer's Workshops. Then in 1960, Ramon came on the scene and organized the first electronic music studio at the Conservatory. We did a program in 1960 called *Sonics*, and that was the beginning, actually, of San Francisco Tape Music Center, only it wasn't known as that at that point. We gave concerts once a month and a lot of people came through to work in the studio.

CS: So when it moved to Mills, was there any information loss, did people drop out at that time, or did you pick up new ones?

PO: Naturally it was a big change. What I had asked to be written in was that it be a public access studio always. I don't think Mills cared for that aspect. But that's the way it was. People could come to work there with no academic credentials. There were always people around, doing work—that has been true to the present day.

CS: At this point how much cross-cultural influence do you think that you felt as a result of, say, the proximity of California to the Orient and Pacific cultures? Was it a kind of cultural force for you at that time?

PO: No, not that I knew of. I was only aware of Schoenberg and Stravinsky and what we were doing. And what was going on in the Bay Area. Gradually things that were coming in from Europe: Stockhausen, Boulez, Barios.

CS: Did you have much contact with Henry Cowell at all?

PO: No, not at all, as a matter of fact. In 1963 I met David Tudor. The following year we had a festival at the Tape Center with David Tudor and the works of Cage and then people like George Brecht. That was rather a big event also. That's when the influence of Cage was really clearly felt again in the Bay Area. It was the first time his music had been played there for a long time, since probably the '40s.

CS: Did you ever spend much time away from California after this period?

PO: No, I went to New Hampshire in 1962 to play in the New Hampshire Festival Orchestra in the summer—that was sort of my first experience in the East Coast at all. Then I went that September to Holland and spent a couple of months in Europe and came back to New York and arrived back in San Francisco in January. That was my first time away from California.

CS: When did it become apparent to you that there was a Californian aesthetic or a set of concerns that weren't common with people from the East Coast or from Europe?

PO: I was very startled to find people who didn't know anything about improvisation anywhere, because Loren and Terry and I had started this free improvisation group, and the only people who were doing anything about improvisation were Lukas Foss, but they were doing very guided improvisation. We were dismayed to see that they had prompters on their music stands. We didn't have any music stands.

CS: When they saw works like your *Duo for Accordion and Bandoneon (with Optional Myna Bird)*. . .?

PO: They really just didn't have any relationship to that. I think that's really funny, considering what's happening now.

CS: Yes, one of life's little ironies. So now after almost 30 years in California, you're moving to New York.

PO: I'm kind of interested in change and what it would be like to be on the East Coast after all these years. I do have a number of friends on the East Coast, and it will be nice to connect with them on a more day-to-day basis. I don't know—I might be right back in California after a while.

Part II of a two-part series.

Pacifica Report

by Peter Franck, President, Pacifica Foundation

Does FCC Encourage Fundamentalist Talk Shows on Television?
Commercial television and right-wing religious broadcasters have joined in a new, informal partnership which is bringing increased profits to the stations and a wider audience to TV preachers—all courtesy of a recent ruling of the Federal Communications Commission (FCC). The FCC has ruled that broadcasters can help fulfill their public service obligation by *selling* airtime to religious broadcasters.

The Communications Act of 1934 requires each commercial television station to provide a certain amount of its airtime for programs in the "public interest." These include news, locally produced public affairs, and public service announcements aired for community organizations free of charge. The airwaves, unlike newspapers and magazines, are considered to be a limited national resource (like public beaches or national forests) and are therefore to be preserved—at least in part—for the public's free use.

But now the FCC has ruled that television stations can help fulfill their public service obligation by selling airtime to religious groups. Since that ruling, 90% of all religious broadcasting has gone commercial. It just happens, of course, that the groups that can afford to buy this public service time are those ultra-conservative religious organizations who market the gospel via sophisticated television and direct-mail techniques. Mainstream religious organizations, on the other hand, don't have the opportunity to present thier more moderate views to the public, and the broadcasters now have the chance to make a profit off previously unsold airtime while "serving the public interest."

Independent Daily Newspapers Vanishing
The number of cities in which two or more independently owned and operated daily newspapers now are published will be cut in half in the next decade, according to John Morton, a leading newspaper industry analyst.

"A newspaper is a product to be designed and sold with the same care as shirts, cars, etc.," Mr. Morton said recently in an address to the Suburban Newspapers of America's Annual Convention. "As TV advertising becomes more and more segmented through the use of cable, it will become much too costly for national advertisers trying to reach the mass market, and they will once more look to newspapers, a medium abandoned with the advent of TV in the 1950's."

As a result, Mr. Morton expects to see more group ownership, small papers going under, and more large corportaions in the field. Of the 28 cities where at least two independent papers are still operating in the United States, 14 will lose one of their papers in the next 10 years.

Commercial Broadcasters Worry that Free Competition Goes too Far
We reported recently in this space on the National Association of Broadcasters (NAB) convention in Las Vegas. The broadcasters were eagerly looking forward to an era of deregulation under Ronald Reagan; they felt that de-regulation would allow them to make much larger profits, "wasting" far less time on public service programming, news, and public affairs.

Now network and local television executives are worried that such deregulation may go too far, as the Reagan Administration pushes for the de-regulation of Direct Broadcast Satellites. Satellites are coming into increasing use as the method networks use to transmit programs. Technologically speaking, however, satellites can now make the networks themselves obsolete. Direct Broadcast Satellites (DBS) can broadcast directly into peoples' homes, and this leaves the networks as an unneeded technological middleman.

The only barriers to the use of DBS are national and international regulations which prohibit satellites with sufficient power able to broadcast directly into homes. (DBS uses more spectrum and orbit space.) In a recent letter to the Federal Communications Commission, Secretary of Commerce Malcolm Baldridge supported Direct Broadcast Satellites because, he said, they will give the United States "an important international edge in developing technology and creating new jobs."

The multinational corporations who presently own the television networks will not, of course, be the big losers in such a change. They have the capital to implement the direct broadcast systems. The big losers will be the owners of the local stations and small chains within the commercial television industry. The Baldridge letter may be an indication of a coming era in broadcasting in which competition is limited, not by government regulation, but by sheer economic power.

continued from page 10.

Harold Cruse, like other cultural nationalists, practices what Sartre called "bad faith." His poorly documented polemic cannot be criticised on rational grounds. Indeed, he does not wish it to be.[4]

Speaking of anti-Semites (and Cruse is willing to "bear with" the charge, p. 170), Sartre wrote in *Anti-Semite and Jew*:

Never believe that anti-Semites are completely unaware of the absurdity of their [assertions]. They know that their remarks are frivolous, open to challenge. But they are amusing themselves, for it is their adversary who is obliged to use words responsibly, since he believes in words. The anti-Semites have the right to play. . . *they delight in acting in bad faith, since they seek not to persuade by sound argument, but to intimidate and disconcert.* (p. 20)[5]

I shall offer an iconographic analysis of Cruse's language as he describes calss and ethnicity (he doesn't distinguish between race and ethnicity[6]): perhaps we shall illuminate some of the unconscious sources of Cruse's irrational arguments—his "bad faith."

At some points, Cruse says that racism is a function of class oppression: "It is capitalistic property relations that function as the economic determinants behind discrimination, exploitation, and exclusion" (p. 397, 531). But when he talks about solutions, as I shall show, he becomes lost in the timeless, pre-logical world of the purity reformer.

What does Cruse say about class and ethnicity? Class is a contaminant, but can de dislodged through purification. Class is like a layer of sedimentary rock: a "stratum," classes are "strata" (pp. 6, 155, index) which can be fused into a mass (through the effects of mass media, p. 65), or washed away and dissolved (by declassed intellectuals such as himself who, by steering clear of class affiliations. can indentify class forces more accurately, p. 266; by proletarians who acquire an education or skills, p. 379; by the Negro bourgeoisie who, by sponsoring nationalist artforms thereby lose their corrupting integrationist impulses, and presumably their exploitative character as well, i.e., they are in touch with "the ethnic-group consciousness of the lower mass," p. 202 and *passim*.

If class is the dross, ethnicity, or national character, is the golden nugget that rewards Cruse's metallurgy. Ethnicity is pure, power-conferring and magical—like gold. In his imagination, Jews—as communists or capitalists—have got it made. Because Jews refused to give up their ethnicity, Jews have become "the most affluent group in America in per capita income and wealth" (p. 169). As communists, the Jews "dictated" (p. 52) to Negroes, forxing them to give up their ethnicity while keeping theirs (p. 167, 496): an important factor in their victory:

In Negro-Jewish relations in the Communist Left there has been an intense undercurrent of jealousy, enmity, and competition over the prizes of group political power and intellectual prestige. In this struggle the Jewish intellectuals—because of superior organization, drive, intellectual discipline, money and the motive power of their cultural compulsives [cultural compulsives are V.F. Calverton's theory that there are "group facts" which make "objectivity in the social sciences impossible..]—have been able to win out. (p. 169)

The Negroes were victimized by the Jews and their gold. Marxism in the hands of "assimilated Jewish Communists" such as Herbert Aptheker (as opposed to the Anglo-Saxon Communists who were dethroned by the Jews) acquires hypnotic qualities: Negroes remained in the Party in a subordinate position because of "the mesmerizing appeal of the Marxist doctrine which had seduced away the ability of their minds to think independently" (pp. 147-148).

Just as Herbert Aptheker has absconded with the papers of W.E.B. Dubois, Jews in general have stolen Negro "originality"—their gold. Jews control the cultural apparatus (p. 109 and *passim*), just as they control the historical scholarship of and about minority groups (p. 497 and *passim*). By reclaiming their ethnicity, Negroes will be purified and powerful: integration corrupts (p. 455) and enfeebles.

Sadly, the integration mirage hides the fact that Negroes are losing ground in practically every artistic field. . . .The basic impulse behind all creativity is national or ethnic-group identity, but in the process of racial integration the Negro creative intelligentsia sheds this identity day by day. (p. 221)

The declasse intellectual—who can see class forces "objectively and clearly" (p. 266) will direct the retrieval of the gold, the cultural mana. The enemy is "the culturally-depraved white middle-class"(p. 455), with Jews as "ethnic middle man" (p. 518), which carries out the bidding of WASPs and Jews who, "more often than not" collaborate "on high levels, against the Negro" (p. 105). (Cruse's errors seem to serve his argument: he dates the beginning of commerical music publishing at "about 1900," just in time to implicate the Jews, p. 70.) The enemy is also the radical Jew:

It evidently never occurred to Negro revolutionaries that there was no one in America who possessed the remotest potential for Americanizing Marxism but themselves. Certainly the Jews could not with their nationalistic aggressiveness, emerging out of Eastside ghettoes to demonstrate through Marxism their intellectual superiority over the Anglo-Saxon goyim. The Jews failed [!] to make Marxism applicable to anything in America but their own national-group social ambitions or individual self-elevation. As a result, the great brainwashing of Negro radical intellectuals was not achieved by capitalism, or the capitalistic bourgeoisie, but by Jewish intellectuals in the Communist Party. (p. 158)

In a travesty of Marxist-Leninist theory (i.e., the intellectuals are the vanguard who bring consciousness to the workers who, on their own can never transcend trade-union consciousness) and C. Wright Mills (who emphasized—some people think oversimplified—the power of elites in determining consciousness), Cruse gives us a paragraph (quoted at the beginning of this paper) reminiscent of the Progressive muckrakers or Hitler.

next page.

Hofstader would surely agree that the language is apocalyptic and paranoid, evoking a Manichaean world of absolute Evil which must be purified to restore health and sanity. This is single-issue politics at its most malignant. Cruse is stating the case for cultural radicalism: Politics fail because of bad ideas (not the power of state repression). And who has the correct cultural line? The magically declassed intellectual who floats free of the contaminating world of class commitments and, like Nietzsche's *Ubermensch*, names the enemy: bourgeois philistines and Jewish Marxists. He earns his living that way.[7] "Every man a king," sang Huey Long, flattering his audience. Every reader who is sympathetic to Cruse's appeal, no matter how humble, is Siegfried retrieving the Rhine gold.

Scapegoating is an indispensible function in a pluralistic, class-divided society. It is a means of promoting cohesion across class lines. The scapegoater argues: it is not class exploitation which creates trouble, it is the foreign agent embodied in the Other (Marx would say the Other is money[8]), the alien race. Like a wealthy woman confiding to her maid about the duplicity of men, in order to bind her maid more closely (the sentimental bond par excellence, and misconstrued as sisterhood by some feminists), the dominant culture, through charismatic leaders and charismatic ideas such as "nationalism," creates and uses racial and ethnic stereotypes to deflect anger away from itself and onto surrogates. The community which is created by shared love or hate is not united by function, but by sentiment. As Sartre explained it:

We have demonstrated that anti-Semitism is a passionate effort to realize a national union against the division of society into classes. It is an attempt to suppress the fragmentation of the community into groups hostile to one another by carrying common passions to such a temperature that they cause barriers to dissolve. Yet divisions continue to exist, since their economic and social causes have not been touched; an attempt is made to lump them all together into a single one—distinctions between rich and poor, between laboring and owning classes, between legal powers and occult powers, between city dwellers and country dwellers, etc.—they are all summed up in the distinction between Jew and non-Jew. This means that anti-Semitism is a mythical, bourgeois representation on the class struggle, and that it could not exist in a classless society. Anti-Semitism manifests the separation of men and their isolation in the midst of community, the conflict of interests and the cross-current of passions: it can exist only in a society where a rather loose solidarity unites strongly structured pluralities; it is a phenomenon of social pluralism. (p. 149)

Sartre has shown that anti-Semitism mystifies class. Likewise, I would argue that ethnicity in general mystifies class struggle and is oppose by rationality, science and humanism: the critical tools and values which condemn class society and illegitimate authority in general.

Cruse is a bourgeois and a pluralist, his Marxist self-identification notwithstanding. The project of his book is to use "a cultural analysis of the Negro approach to group 'politics,' to identify "errors, weaknesses and goal failures" of the Negroes who have a "Negro problem" (p. 14). (Sartre, quoting Richard Wright, would have said here "There is no Negro problem, only a white problem.") This is the approach of the pluralist who examines groups for their deficiencies in order to enhance their bargaining position vis-a-vis other groups; social welfare emerges from the clash of competing interest groups. Christopher Lasch, for example, attributes the failure of the civil rights movement in the North to absent fathers and a cultural vacuum in the ghettos. Black nationalism will get the lumpenproletariat off the street and into the system.[9] Cruse says he is adapting Marxism to American conditions, but how much of an alternative will his system be?

. . .American capitalism does not require, or even deserve [!] forcible overthrow, but rather a reorganization from the top down and from the bottom up. This in itself is, of course, a revolutionary idea, especially when it emanates from without the power elite itself. The point is, however, that the main impetus for this reorganization of the capitalistic structure in America can, and must, come from that social group whose nationalism has never been allowed its share of the capitalist pie. (p. 262)

Negroes will have to develop discipline, self-denial, knowledge of economics, and cooperative organization—qualities which they do not possess (p. 314) and which Lorraine Hansberry has misattributed to them in *A Raisin in the Sun* (p. 279). Being irrational, the black masses will not accept these desirable Puritan qualities without appeals to their instinctive nationalism, i.e., their willingness to follow the leader. If persuasion and education do not suffice to mobilize and organize the ghetto for economic self-sufficiency (and how can they?), "authoritarian methods from above" may be necessary (p. 314). (How different is Cruse's reasoning from that of "the public man": the rational bureaucrat, the Progressive middle class professional described in Robert Wiebe's *The Search for Order*?) In Cruse's separatist Harlem enclave, first the Jews will be thrown out (he doesn't say how), then privately-owned, collectively-owned, cooperatively-owned, and state-sponsored economic organizations will be blended (p. 314). This he sees as feasible *and* as a revolutionary tactic: especially since it has emanated from without the power elite. (How's that for vulgar Marxism?) Harlem will set an example.

Here is the heart of his argument and his evaluation of the significance of class and ethnicity: "There is more disequilibrium in the economic, cultural and political status of ethnic groups than there is class warfare in America" (p. 317). The Negroes are the pivotal ethnic group which must force the state to democratize ethnic group status (p. 318). A small committee will lead them. The Harlem bourgeoisie, hitherto unable and unwilling to sponsor pure Negro art, will be regenerated by Cruse's instructions and by contact with the nationalist masses. Magically, they will give up their class character and stop

exploiting other Negroes. Ethnicity will dissolve class: the gold is restored. That capitalist exploitation has not disappeared amongst the nationalist bourgeoisies of Africa gives Cruse pause (p. 557). [The imperialists have been thrown out, but the agents of the multi-nationals remain. Meanwhile, the newly powerful bourgeoisie is the inheritor and protector of traditional culture, and tries to legitimate its rule as the defender of community and tradition, as the custodian of the past and the bearer of civilization; all the while the capitalist division of labor destroys community and tradition.][10] But if Cruse thinks he can avert this scenario in America, he hasn't told us how.

Ressentiment is the lazy person's dissent. Cruse has found the energy to bellow and bluster, but not energy to do the painstaking historical, dialectical analysis recommended by and exemplified in Nathan Huggins' *Harlem Renaissance.*[11] Huggins is no sentimentalist lusting after ethnic purity; rather, he tells us how black and white have created each other: "The truth was (and is) that black men and American culture have been one—such a seamless web that it is impossible to calibrate the Negro within it or to ravel him from it" (p. 309). Huggins doesn't find it necessary to apologize for black people, nor does he dig up an unalloyed "cultural heritage" to promote "pride" as Garvey and Cruse tried to do (putting Cruse in the unenviable position of defending minstrel shows as black and original, i.e., something to be proud of). I don't think that people find authenticity—an accurate picture of themselves in the world—through the mystical participation in a "tradition" purged of class conflict. The "ethnicity" glorified by the pluralists is *gemeinschaft*: a false community which fascists produced to bond people against their interests.

Sartre said, we find our authenticity in revolt. Seizing the terms of the discourse is the way to start: not letting the oppressor define success or community; not letting the sadness of the petit-bourgeoisie obliterate the memory that people have learned and changed.

In Harold Cruse's fantasy of class strata and ethnic gold, there are no metaphors for mutuality or generosity, no living creatures straining for the light: just rocks, wearing each other down and out.

Notes

1 Cultural nationalism is another, more palatable, name for racism. What Saxton says about racism holds true for cultural nationalism and "national character": "[Racism] is defined as a system of beliefs and attitudes that ascribes central importance to real or presumed racial differences. Physical differences between groups may be easily visible and are certainly real, but racism reaches beyond them to assert that moral, intellectual, and psychological qualities are also racially characteristic; that they are transmitted along with physical traits, by heredity; and that these together constitute a major chain of historical causation. Racism is thus fundamentally a theory of history." Alexander Saxon, "Historical Explanations of Racial Inequality," *Marxist Perspectives* No. 6 (1979), pp. 162-163.

2 Richard Polenberg, *One Nation Divisible: Class, Race, and Ethnicity in the United States Since 1938* (New York, 1980), p. 54.

3 The game is not uncontested. Curators at the L.A. County Museum of Art opposed both the Black and Women's shows in 1976 as racist and sexist. The Board of Trustees pushed the shows through over their objections. Told to me by a curator at the time.

4 Where are his footnotes? He only documents direct quotes. Nor is there any rational organization to this long and repetitious harangue.

5 Jean-Paul Sartre, *Anti-Semite and Jew* (Schocken paperback edition, 1965).

6 I take Saxton to be saying that relations between white and non-white peoples—rooted in the history of imperialism—must be distinguished from relations between white national groups, i.e., races are treated differently. Race and ethnicity are therefore not coterminous.

7 I am not arguing against the centrality of theory and analysis (!), but against the separation of theory and practice, the monopoly of theory by an elite, and the authoritarianism of Cruse who criticizes it in others, but never in himself—how could he? He floats above the battle and cannot hear the criticisms that would strengthen his work.

8 Karl Marx, "The Power of Money in Bourgeois Society," *The Economic and Philosophical Manuscripts of 1844* (International Publishers paperback, 1964).

9 Christopher Lasch, "The Trouble with Black Power," *NYR*, February 29, 1968. Lasch agrees with Cruse that *a.* race and ethnicity are interchangeable, *b.* black power is a means of collective self-advancement, *c.* successful ethnic groups are internally unified and stabilized by patriarchal families, *d.* American Marxism is a coalition of Negroes and Jews.

10 This argument is explored in recent writings of Carol Duncan and Alan Wallach—numerous articles. See, for example, *Marxist Perspectives* No. 3.

11 Nathan Irvin Huggins, *Harlem Renaissance* (Oxford paperback, 1971).

Letters

Mario Casetta (now in his eleventh year of broadcasting over KPFK) suffered a stroke on May 3 of this year. He spent two weeks in the hospital, followed by two and one half weeks in a rehabilitational hospital, followed by continuing physical therapy at home. Although on disability leave from his regular job at KPFK, he has returned to broadcasting his regular weekdays and Sunday shows. He's even teaching folk dancing again! While in hospital Mario received hundreds of cards and letters of support and well wishes. We would like to give a sampling of letters he received—an outpouring of affection and concern that continues even now that he is back on the air, coupled with expressions of congratulations and relief that he has made the grade and is daily climbing back to full recovery.

Dear Mario,

I am very sorry to hear that you suffered a malady of the all-too-fragile human body, yet I am heartened to hear that the tireless human spirit continues to flame on. I know that the prayers and positive energies from thousands of your friends and afficionados are being directed your way, and that your own strength and will will conquer as you speed toward recovery.

When I first heard the news, I thought: Mario? Mario who danced with so much subtle strength at the Gypsy Esma party? Mario who has out-danced us all? And yet, I also knew it was the same Mario who brought tears to my eyes not too long ago in a broadcast about the joys of folk dancing in Yugoslavia. . . "where they still know how to make the most of every moment of life, before the big one comes."

Well, the big one is nowhere at hand. You've shown that by now. They can knock you down, but they can't knock you out. My goodness . . .LA would just dry up and blow away without the solid pulse of earthiness and hope that you send us all, year after year.

Get well quick. We need you. . . on the air waves, in the dance halls, in the tavernas. In the meantime, you are actively in our thoughts and our hearts.

Judy Gabriel

Dear Mario,

KPFK is very dear to my heart, and I'm proud to be a listener-sponsor. When I first started listening, about 4 years ago, whenever I heard your voice and your words, I'd hear your energy, caring, and love for the station and for the work that you do. It was wonderful to hear, for it always gave me a lift and gave me hope, and always made me feel good inside.

Just want you to know I've been touched. Get well soon!

Charmaine Pack

Mario—

Good wishes for a speedy, comlete recovery from the gang at KCSN.

Joy—

Jerri Sprehil

Dear Pacifican,

I am and have, for many years, been a faithful subscriber/Film Clubber.

In your proposed increase in news and public affairs programming, please DO NOT "reduce and shift. . .music programming" to affect Mario Casetta's programs. One can hear excellent recordings of classical music, etc. on other stations but Casetta's presentations, to my knowledge, are only available at KPFK—and you certainly need to hang on to anything special and unique to maintain your following.

His programs are delightful, stimulating and informative. I urge you to re-play his prior programs during his illness/absence, as I know that people who follow him because of his expertise in folkways, folk music and dance become enthusiastic supporters of KPFK. His "ethnicity" isn't confined to one people—and I truly enjoy and appreciate his enlargement of the world. Keep dancing!

Ruth Silver

The following letter was received with a return envelope with no return address and no name, so we're sending it out in the Folio *so that the person who wrote it can get the answer, along with everyone else who might have wondered about this issue.*

Hello—

I am a new subscriber. In studying the *Folio*, I find that p. 38 has left some interesting questions in my mind: What is this computer in Santa Barbara? Or more precisely, *whose*? What about *me* is going into it; who has access to it; who runs it, etc.? (How much does it cost, yearly?) And what, exactly, is it used for?

Also, this business of "renting mailing lists": Who decides to whom? Is this practiced indiscriminately, as the county sells voter registration and census info to anyone with the bucks?

Is my paranoia showing?

B.P.

Dear B.P.,

The computer in Santa Barbara belongs to BCS Computer Service. We contract with them to keep records on our subscription list and to generate labels to mail program guides, renewal notices, and any other special mailings or communication we wish to have with subscribers. In addition, the computer is supposed to keep records on how much money has been donated and what has been pledged and not paid in order to generate notices to those who have made pledges and not made payments. Access to the list is solely available to KPFK and Pacifica. The system costs approximately $15,000 yearly. The list is available on a rental basis, as we do explain in the Folio, *and list rental is based on a series of policies passed by the Pacifica Board. It is made available to non-profit organizations who have goals and purposes complementary to the principles of Pacifica. It is not available to other public broadcasting or other broadcast media or to profit-making organizations, nor is it available to political parties. In addition,*

subscribers are offered the opportunity to indicate that they do not wish to have their name involved in the rental or trading of mailing lists. This policy of list rental and trading also allows us to reach new people who belong to other organizations, such as those which rent our mailing list, in an attempt to interest them in KPFK.

Jim Berland
General Manager

Dear KPFK, specifically Helene Rosenbluth, David, and IMRU:

If it weren't for you, I might be kind of blue right now.

I came out less than a year ago, found very little to celebrate in the Gay and Lesbian Pride Parade and carnival, but received immeasurable support, encouragement, and information from KPFK's Gay Day programming.

Sunday's IMRU made up for the rest of the day. I was so warmed by the dynamic and sensitive women and men who kept calling in. Thank you for providing this forum.

Nancy Rawles

United States Senate
Washington, D.C.

Dear Mr. Stone:

Thank you for your correspondence expressing your opinions and suggestions about President Reagan's Program for Economic Recovery. I fully support the program, and would like to comment on your specific concerns.

Many hard decisions will have to be made in the days ahead. President Reagan has called on the Congress to move decisively in reducing federal spending and encouraging economic growth. As the difficult choices are made in cutting government spending, Congress will have to consider not just which programs are good, but which of the good programs are best; which are the most essential.

As your Senator, I recognize the importance of reducing government expenditures and the equally important task of preserving those federal programs whose continuation is essential to the country's welfare. I am grateful that you have shared your views with me and will take them into consideration as the difficult choices are weighed.

It was good to hear from you.

S.I. Hayakawa

Dear KPFK and Clare Spark,

I am listening to *The Afternoon Air* which is now taking calls about recent program changes. I feel myself getting pulled one way and then another between phone callers and Clare Spark.

I support KPFK because it presents alternative viewpoints that are necessary in making intelligent decisions concerning ourselves and the world in which we live. At first I was disappointed with the elimination of *Eclectica*, but after some thought about the changes occurring in our country and the world situation, I agree that more awareness programming is *now* necessary. I am glad that the Alan Watts tapes are still on the air because his examination of the world is also causing people to think and question the reality that they are living and being told to live. So it seems to me that Alan Watts and KPFK are working toward the same goal: a sane world.

So if *The Afternoon Air* substitutes in-depth programming for *Eclectica*, I don't mind the change, and I support it. But I'm not sure that an interview with someone who makes "UFOs" or is into flags is such an improvement over *Soviet Lives*. Wasn't *Soviet Lives* widening cultural awareness and understanding?

I empathize with Clare Spark's feeling of urgency with the world situation, but if we are changing programming in response to a need for awareness, then let's do that.

Spencer Conway

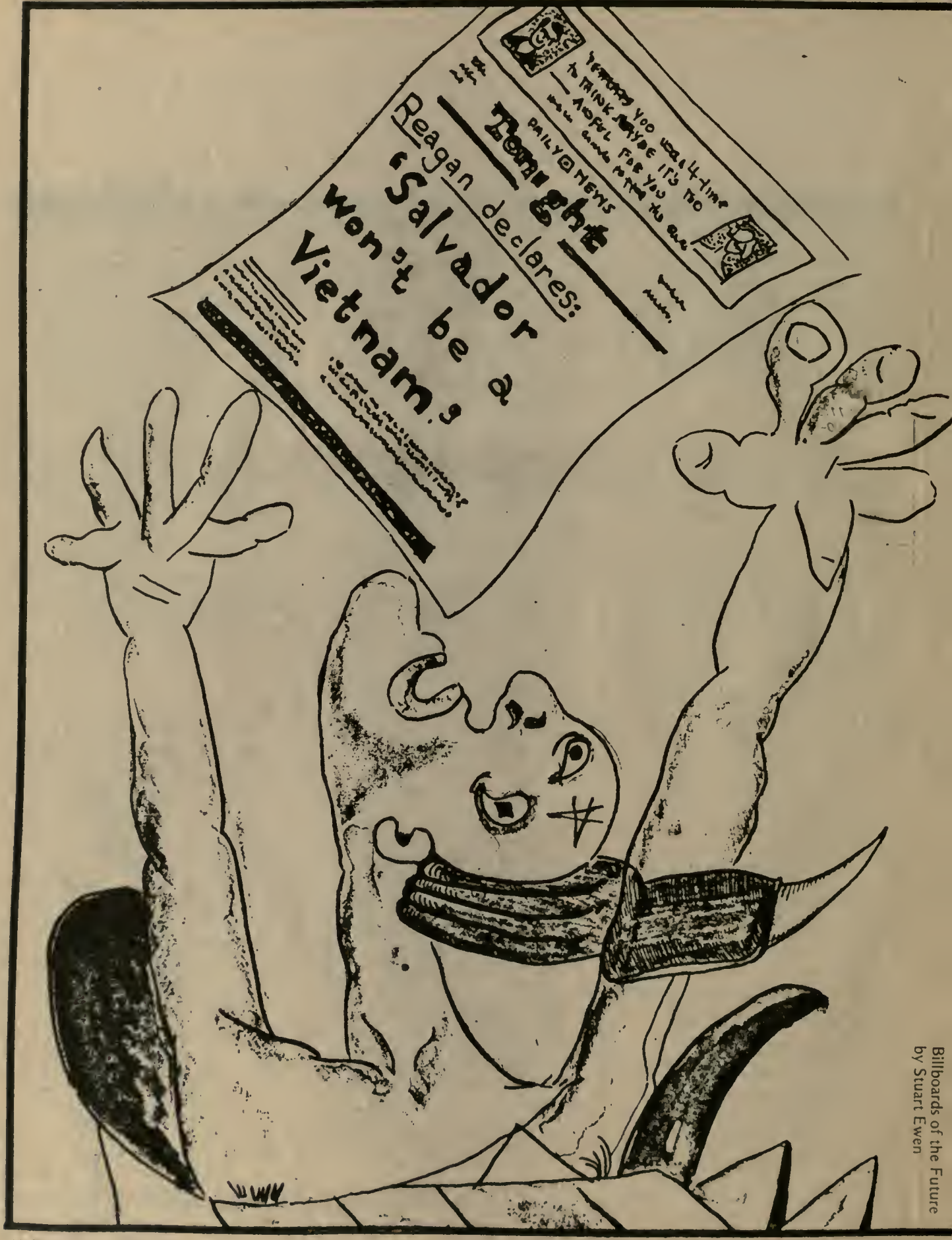
Dear Mr. Cooper and Ms. Rosenbluth,

My husband and I were privileged to attend last night's teach-in on Northern Ireland. We wish to thank you and the management of KPFK for presenting such a great program. The members of the panel were so well informed about the problems in the North of Ireland that it was a real learning experience for those of us in the "live" audience as well as those people at home who were able to listen.

We hope that you will be able to have another such teach-in in the near future and perhaps you would be able to have a representative of the British government on the panel so there would be a more fair discussion—although I personally don't think that there is a truly "fair" British position.

Thank you again and I wish you every good thing for the station.

Helen McGinley



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Volunteer Page

They turn the station on and off, and make it go in between. They run errands, produce programs, engineer, stuff envelopes, answer phones, build things, help at off-air events— in other words, we couldn't exist without them. Those not listed elsewhere in the Folio are:

Frieda Afary / Kamran Afary / Laurien Alexandre / Sheiron Allen / Marlene Alvarado / Richard Amromin / Gayle Anderson / Neza Azad / Greg Battes / Horace Beasley / Beverly Bernaki / Bruce Bidlack / John Bliss / Michel Bogopolsky Carolyn Born / Michael Bos / George Braddock / Helen Caputo / Lucia Chappelle / Louise Chevlin / BJ Clark / Peter Cole / Terry Craig / Peter Cutler / Loren De Phillips / Sande Dickerson / Dino Di Muro / Lisa Edmondson / Michael Elliott / Richard Emmet / Marianne Finkelstein / Frances Fischer / Gordon Fitzgerald / Steve Fowers / Rosalie Fox David Fradkin / Scott Fraser / Kevin Gallagher / Dave Gardner / John Glass Gera Golden / Terry Goodman / Greg Gordon / Jane Gordon / Gail Valerie Griffin / Robert Griffin / Dan Halpert Nancy Hamilton / Bill Handelsman Burt Handelsman / Rich Hansen / Jim Harris / Virginia Harvey / Madeleine Herrold / April Hill / Skip Hockett Dennis Johnson / Michael Jondreau Susan Judy / Ella Kaumeyer / Hugh Kenny / Jens Klindt / Chuck Larson Chris Lauterbach / Melanie Lewis / Roger Lighty / Ruben Lopez / Michael Lovelace / Elizabeth Luye / Iris Mann / Eva Marcus / Theresa Mazurek Phil Medlin / Michael Miasnikov / Joan Midler / Steve Mitchell / Sam Mittelman / Thomas Moody / Toni Navarra Nanci Nishimura / Juli Parker / Dow Parkes / Phoenix / Robert Portillo Mike Powell / Belle Rabinowitz / Jan Rabson / John Ratliff / Wendy Ross Mary Rousson / Edith Royal / David Royer / Leslie Sallee / Sheryl Scarborough / Lisa Schlein / Diane Schmidt Celia Schwartz / Elliot Shifter / Rick Shea / Robby Shear / Pearl E. Shelby Bob Sheldon / Lester Silverman / Robert Smartt / Helen Steinmetz / Arthur Stidfole / Catherine Stifter / Ron Streicher / Ed Thomas / Janet Thomas Dave Thompson / Susan Tewes / Modestine Thornton / Elissa Tree / Brad Turrell / Roy Ulrich / Howard Vanucci Andy Vavrek / Bill Vestal / Barbara Warren / John Watson / Suzi Weissman Bert White / Jane Willits / Carol Wills Steve Wilson / Jim Witter. . . and all others we may have inadvertently omitted.

Communications
If you have specific questions about specific shows, drop a letter to *that* specific programmer or host, along with a self-addressed, stamped envelope so that he or she can reply. Many times we just don't have the information on programs that were played about two or three months ago that played such-and-such a cut of music at sometime in the afternoon.

PPS
Pacifica Program Service needs help desperately! They need people who like to listen to documentaries and can spare some time to listen, make suggestions and synopses of the programs. Call Helen Kennedy or Catherine Stifter at PPS at 213/931-1625 to arrange. Any spare time you can help them helps us at KPFK and the other Pacifica stations.

Students!
Especially junior and senior high school age. We're thinking of putting a program together that will specifically deal with the problems and ideas about life that young people have. If you have time this summer to start planning a program to be aired beginning the next school year, contact Bob Aldrich at the station. If you're active in what's happening around you, and want to learn how to do radio shows, get in touch!

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